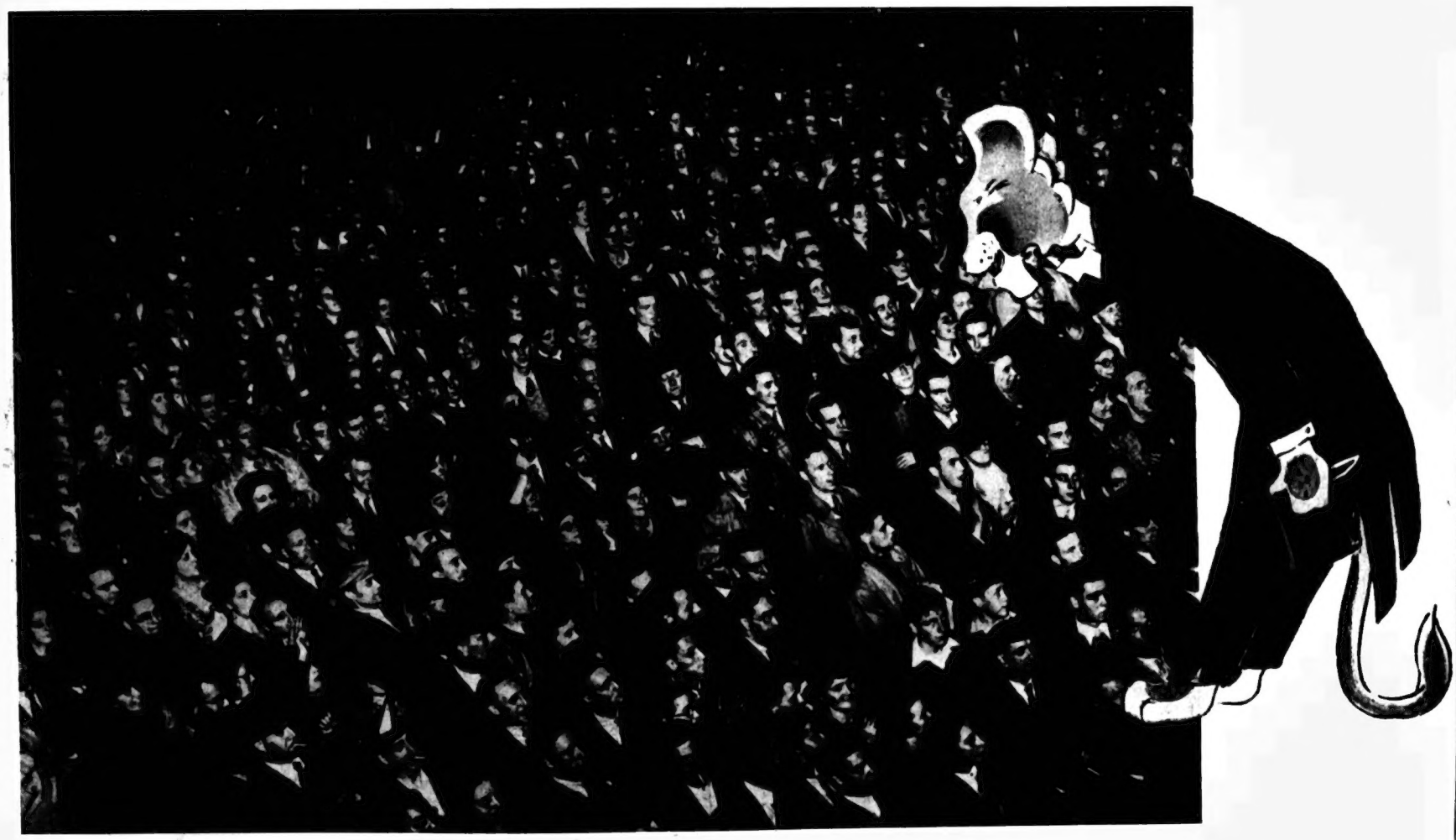
Kine WEEKLY

BRITISH CONTROL FOR A.B.P.C.

See page 3

LEO BOWS TO HIS ONLY MASTER — THE PUBLIC *(which, as every showman knows, is always right)*



The London public has declared, in no uncertain terms, that:—

"The new 'BITTER SWEET,' all in magnificent Technicolor, and with those great singers, JEANETTE MacDONALD and NELSON EDDY as its stars, is truly a NEW AND BETTER 'BITTER SWEET'"

Leo obeys—with a **2nd WEEK** at the **EMPIRE**, Leicester Sq.

The long and the Short of it

TO-DAY'S CINEMA

SUPERB NEW MUSICAL:

Box-Office Knock-out for Showmen

"THAT NIGHT IN RIO" is really top rank musical entertainment which cannot possibly fail to delight audiences wherever it may be shown and to achieve record grosses at box-offices throughout the country.

IN TOP FLIGHT OF OUTSTANDING MUSICALS . . . UNRESERVEDLY RECOMMENDED AS THE SCREEN'S FINEST MUSICAL TO DATE AND CAST IRON BOX-OFFICE CERTAINTY.

Charlie Walker

The Daily FILM RENTER

"NIGHT IN RIO" is Box-Office Tops

One of the Gayest Musicals in Years

This production clicks from the word "go" and keeps up its unflagging fund of laughs and dazzling spectacle to the very last foot.

OUTSTANDING BOX-OFFICE SHOW WHICH MAY WELL PROVE ONE OF THE TOP GROSSERS OF THE YEAR

Charlie Woolf

It's 20th CENTURY FOX

and released AUGUST 11th

IT'S TERRIFIC!

See pages 9 and 10.

GENERAL COUNCIL PROCEEDINGS
See pages 8 & 11

Kinematograph WEEKLY

No. 1783 Thursday, June 19, 1941. Vol. 292

N.W. BRANCH AND "POACHING"
See page 21

A "WAR CABINET" FOR THE TRADE

Easing Approach to the Government

COUN. MEARS ON THE DANGER OF SECTIONALISM

THE conduct of the Industry's negotiations with the Government has been adversely affected by the lack of a united Trade front.

THIS POINT IS MADE BY COUNCILLOR H. P. E. MEARS, PAST-PRESIDENT OF THE C.E.A., IN A STATEMENT PRESSING FOR A GREATER MEASURE OF CO-OPERATION OF ALL SECTIONS OF THE INDUSTRY.

A body should be formed, Councillor Mears contends, to carry out the functions of a War Emergency Council of the Film Industry, which would be empowered to formulate a policy that would cover the interests of the whole trade—exhibitors, renters, producers and their employees.

An Emergency War Council, qualified to speak for the whole of the Trade, is, in my opinion, an urgent and vital necessity. It should consist of representatives of all sections of the Industry, says Coun. Mears.

Each society—the C.E.A., the K.R.S., the Producers' Association, the N.A.T.K.E., and the A.C.T.—should nominate an agreed one, two or three members, and it should be left to these representatives to elect their own chairman and vice-chairman.

This War Emergency Council could meet wherever and whenever necessary after listening to the views and instructions of their various parent bodies and decide on a policy which would be put forward to the Government on any matter affecting our business.

Negotiating Committee

Throughout the war, up to the present moment, our negotiations with the Government over the various emergency problems and legislation have taught us a bitter lesson—that we lack a united Trade front. The suggested Council could nominate its Negotiating Committee who could contact Whitehall on all matters appertaining to the Industry—labour matters, calling-ups, taxation, safety precautions, Cinematograph Act, Films Act, etc.

Its objects would be to propagate a united Trade policy to protect the Industry's welfare to state its case in the Press and elsewhere, and be, in fact, a Kinematograph Industry War Cabinet.

Dangers of Sectionalism

The case for unity as opposed to sectionalism is too obvious to need emphasis. We go to Whitehall with our various problems—the producers, the distributors, labour, the C.E.A., the A.C.T.—each party goes down to emphasise how important its own particular section is. Even the major circuits went down on their own to state their case.

The producers ask for reservation of key men to make films. What is the use of making films if the projectionists who have to show them are taken into the Services?

Ministers and officials are asked to meet half a dozen different deputations when one Council such as I suggest could meet and formulate a policy that would cover the interests of the whole Trade.

I believe His Majesty's Government looks upon the kinema Trade as one of the three most important industries connected with the war effort. If this is so, everything must be done to keep it going, not only for what it pays to the Exchequer in taxation in its various forms, but for that much more important factor which is so often stressed—the maintenance of public morale—and believe it or not, unless the Trade can get together and present its problems and suggestions—in a concrete form to the Government, I say unhesitatingly that before the year is out hundreds of kinemas will be closed.

Over the Reservation question alone the Ministry of Labour has had to listen to the plea and counter-plea from the C.E.A. as a body, the circuits, from the unions, from the producers, and the renters, together with

Continued on page 5

JACK ROE PASSES

Popular Technical Figure

Exhibitors and technicians of the film Industry will hear with deep regret of the death of Jack Roe which took place suddenly on Saturday last at the age of 48.

Mr. Roe, with his sons, carried on a very successful apparatus and accessories business until recently in Noel Street, London, W., marketing the Kaplan projector and the Ashcraft arc. Recently, the business had been carried on from 323, Manor Road, Caddington, Beds.

Before establishing his own business, Mr. Roe was chief engineer for J. Frank Brockliss and installed projection equipment in many of the leading West End projectors. He was originally with Ruffells Imperial Bioscope.

The funeral will take place at Abney Park Cemetery on Friday, proceeding from the house at Caddington at 11 a.m.

U.S. INDUSTRY MOBILISES

Full Aid for Britain

Full use will be made by America of its film production organisation as a means of propaganda should the need arise.

Plans have been made for the mobilisation of the whole motion picture Industry to aid in the making of propaganda films, and all sections will be represented in a co-ordination scheme which will be directed by a central committee.

Detailed plans have been worked out, states the KINE. American correspondent, for the production of various types of pictures which, while retaining the essential quality of entertainment, are yet of the highest propaganda value. Stories, directors and personnel have been selected and it is evident that the scheme will function in a highly organised manner.

In no place has the swing over in favour of the fullest aid to Britain been more remarkable than in Hollywood. The effect of this attitude is reflected in the decision to spare no effort to ensure the success of a drive on a national scale.

Notwithstanding that the present scheme embraces big motion picture interests, these organisations, sinking all personal differences, are pooling their full resources in a determined effort to counter anti-British propaganda by the production of pictures along strongest pro-Allied lines.

The scheme was originated among chiefs of the Hollywood studios, but it is understood that the proposals have the full approval and recognition of the U.S. Government.

M-G-M THEATRE MANAGER

"Robin Moor" Survivor

Among the passengers on the *Robin Moor*, the U.S. ship which was sunk by a German submarine on May 21, were Ben Cohen and his wife. Mr. Cohen was on his way to South Africa, as he is taking up the managership of the Metro theatre in Durban.

He has been one of the Loew Theatres' managers for many years and has also been in charge of the Metro theatre in Calcutta.

A.B.P.C. Control Not To Pass from Britain?

WARNER DEAL PROGRESS

Majority Bid from U.S. Group

By Our City Editor

IT can now be stated authoritatively that there is no intention on the part of Mrs. Maxwell and her advisers to part with the control of Associated British Picture Corporation to American interests; that an offer for more than a 50 per cent. interest in the company from an American group has been received.

WARNER BROS., AS EXCLUSIVELY STATED LAST WEEK, ARE DEFINITELY INTERESTED IN A PORTION OF THE LATE MR. MAXWELL'S SHARES. NEGOTIATIONS ARE PROCEEDING SMOOTHLY.

THE BOARD OF TRADE AND THE TREASURY ARE CLOSELY WATCHING THE SITUATION.

Shareholders of A.B.P.C. may be called together to pass special resolutions for the purpose of preventing foreign control.

These are the highlights of the drama which surrounds the huge holding of 4,050,000 A.B.P.C. shares left to Mrs. Maxwell by the late John Maxwell, who built up the group to its present eminence.

Whether the Treasury and the Board of Trade have had something to say about selling controlling interest to America, I am not in a position to say, states the KINE. City Editor. But it is now very definitely stated that Mrs. Maxwell will not be a party to such a deal.

As regards the offer from the second American group for a controlling interest, this has not been definitely turned down, but the price asked is so high that it is almost certain that no deal will eventuate.

Actually there is nothing in the agreement of last January between the Treasury, the Board of Trade and the American film industry which prevents the Industry from purchasing the 500 kinemas of the A.B.P.C. circuit.

But the attitude of the authorities is definitely against such deals. They hope to prevent them by moral persuasion rather than by prohibition.

It is believed that the Government would feel considerably more easy if shareholders passed the necessary resolutions excluding voting control.

It is now almost certain that Warner Bros. will become one of the new partners in the business. Just how many shares they will purchase I cannot disclose at the moment.

But I understand that as soon as the deal is completed a statement will be made.

Coun. H. P. E. MEARS

BOARD OF TRADE QUESTIONNAIRE

Ready in a Few Days

The KINE. understands that the Board of Trade questionnaire, which is being sent out to ascertain particulars of employment of kinema projectionists with a view to a complete understanding of the situation which would arise from de-reservation, will be sent out within the next few days.

The questions will be precise and will require direct answers.

It will be incumbent upon all exhibitors receiving the questionnaire to fill in the required information and return the form within a specified time.

Officials of the Board of Trade have compiled the form with great care to elicit information upon which decisions can be taken, and inaccurate or evasive replies may operate prejudicially to exhibitors' interests.

Paul Soskin, back from location-hunting, in company with Tony Asquith, director, and Terence Rattigan, scripting, from North Wales, where they have been looking for good "Norwegian" backgrounds, demanded by certain early sequences in the Conqueror production based on the epic story of Britain's war. Rattigan, a pilot officer, has been granted special leave to work on this subject.

A Central Organisation for Newsreel Coverage

CO-OPERATION WITH THE SERVICES

THE present agitation for better newsreels on big events of the war particularly out East, develops from the fundamental fact that at present no adequate coverage of big battles and other events is organised in any form by the newsreel companies themselves. Typical examples of the chaotic methods were the lack of coverage of the German advance into Greece, the Battle of Crete, and the current British advance in Syria.

All these big-scale operations have either been totally ignored or badly covered by newsreel operators who please themselves where, when and how they will cover various items.

Unfortunately it cannot be claimed that this chaotic news coverage is the fault of the Ministry of Information, it is fundamentally the newsreel companies' own fault. At present there are eight newsreel cameramen operating from Cairo and two with the Fleet in the Mediterranean. Each of these cameramen is independently operating despite many attempts to co-ordinate their activities.

In the recent mass bombing of Benghazi the newsreel operator who should have been covering the sector was at that moment on holiday in Cairo, and apparently hadn't troubled to go with the bombing crews and obtain pictures for which America is crying out.

Some time ago efforts were made to co-ordinate the operations of newsreel cameramen throughout the theatres of war. G. T. Cummins, Chairman of the Newsreel Association put forward a plan which would centralise news coverage under single control in London.

Under the scheme close liaison would be effected with various service chiefs by a responsible official specially appointed by the Newsreel Association. The selection of this individual is most important because of the highly confidential nature of the information with which he would be called upon to deal. This would ensure that any major operation about to be undertaken would be notified and in turn cabled in code to the nearest newsreel operators, who would then be in a position to co-operate and travel with the service in question. In terms of foreign propaganda the graphic pictures of the actual operations thus obtained would be worth all the verbal broadcasts ever devised.

This scheme, unfortunately, was killed by

Continued on page 5

First in the Field
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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UNITY THE WATCHWORD

THIS country is only learning very slowly what is involved in "total" war. The social structure of society is even now working on a 1939 basis, with the same respect for established customs, the same importance given to the old traditions, and the same belief in the mechanical procedure which was efficient in days of peace.

Unhappily, to defeat a dictatorship we have to employ many of the weapons that our enemy has perfected. We must adopt the same single-minded concentration of direction and effort, for only by using our resources with the maximum unity and the minimum waste can we get real and efficient value for our output of energy.

On the part of the average citizen, however, we are still able to see a course of action and of thought which are *in this crisis* out of date. Competitive work and professional rivalry are valuable features of normal life in a free country; to-day they may well be regarded as liabilities we can no longer afford to carry.

From two different points of the compass we receive messages calling for unification of interests which normally diverge in aim. One in particular will illustrate vividly the fact that the competitive spirit we admire and encourage in normal times has a definitely weakening effect upon our activities in these days of war.

We have recognised the value of co-operation between our newsreels, and there is a reasonable rota system at work which cuts out a good deal of wasteful duplication. Having got so far, is it not obvious that we should recognise one further step, and proceed to the inspiration of new and more fully organised moves by the men in the field?

Information as to the wise positioning of cameramen in tactical places is something that could reasonably be expected if we were able to ask for it with a single voice, representing the whole of the newsreel side of the Industry. Official hints, if passed on in answer to an authoritative request, would mean fuller and better facilities for recording the most important moves from the fighting fronts.

And the propaganda value of these records overseas would be immeasurably increased if our closer contact with the authorities could secure official help in speeding transport back to our laboratories. Our enemy has in his time given us many lessons, but none more clearly showed his thorough mastery of his weapons than the use he made in the smaller European countries of the newsreel. It gave vividly, if not always truthfully, just the sales-talk he wanted to put over, and it paid enormous dividends.

In another direction we have learned the handicap we have been under by adhering too closely to the individualism of peace time. We shall have to do something more effective in the way of getting together for mutual protection than we have ever managed before, or we shall find that in keeping on the closest and most satisfactory terms with the Government our work is not one hundred per cent. efficient.

Reference to the proposal made by the immediate Past-President of the C.E.A. will, we believe, impress upon all members of the Industry—and not exhibitors alone—the importance of a central unit which can exert far greater influence than any number of sections, and can automatically become a spear-point for the defence of any one of them.

Long Shots

DOCUMENTARY ON THE AIR—POACHING PROJECTIONISTS —FRANK TILLEY'S MOVE—QUEEN MARY'S GIFTS —EXCUSE MY FRENCH—DOORMEN IN DUNGAREES

LISTENERS to the B.B.C. feature "Under Your Tin Hat" on June 11 heard Donald Taylor, head of Strand Films, talking about "Night Watch," new Ministry of Information five-minute film on A.R.P. which he produced and directed.

THE film, Donald Taylor pointed out, had to be a quiet record of the men and women who guard our homes during the night. It was not a film of the blitz. He had, therefore, recommended the introduction of a "boy meets girl" theme to provide story background and to give added entertainment appeal.

THE two young stars playing the fictional leads, Ann Firth and Cyril Chamberlain, were then brought to the microphone and described the parts they play in the film—a factory girl and her soldier boy friend trying to find a quiet corner to spend a last hour together and continually being disturbed by fire-watchers, Home Guards, wardens and the rest.

DONALD TAYLOR rounded off what was, in effect, an excellent "trailer" for "Night Watch" with a brief comment—the first time an M. of I. five-minuter has figured in this way on the air. The picture will be showing in the week commencing July 7.

QUEER how very ill-informed such an eminent dramatic critic as Ivor Brown can be. Sunday theatre opening, he alleges in the *Observer*, was defeated by a "miserable alliance of kinemas, churches and pubs." What on earth can this be based on?

IT seems specially ludicrous because extra Sunday kinema opening was also hoped for. Mr. Brown's "big pull" of the film Trade is not reflected in the House. Some of us wish it were. There is no film hostility to the flesh-and-blood theatre. Indeed, it is a pity that any theatrical resentment of the screen should be fostered so groundlessly.

FACED with the definite loss of projectionists at the present time through desertions to more lucrative employment, and with possible loss of men when the Government's dereservation plans are announced, certain individuals are concentrating upon the not very honourable pastime of projectionist poaching. Indeed, if half the energy being applied now to this means of filling gaps in the projectionists' ranks had been devoted to plans for training a few months ago a reserve of such workers, there would be no occasion for the semi-panic which has attacked some theatre executives

THE first film casualty of the war, "Dangerous Moonlight," has recovered from the effects of a recent blitz, and Harry Burgess tells me that it will be Trade shown on Thursday, June 26, at 2.30 p.m., at the Cambridge Theatre. The story, which features Anton Walbrook, tells of a brilliant Polish musician who sacrifices his career to serve his country. It is thus one of the most topical subjects yet screened, particularly as the climax is reached in the height of the "Battle of Britain."

A SNEAK preview of this RKO-Radio offering at the Grand, St. Albans, fully justified the optimism of Bill Sistrom and its other sponsors. I am told that of

DONALD TAYLOR

the "criticism" cards distributed among the audience, over 97 per cent. were returned with highly enthusiastic opinions expressed concerning not only the topicality of the subject, but also of the dramatic treatment of the theme.

FRANK TILLEY'S move to the Cinematograph Trade Benevolent Fund, announced at the C.E.A. General Council meeting last week, takes him to a post where his genius for publicity will be found many opportunities. The routine work of the Fund and the responsibility of Glebelands have kept both Mr. and Mrs. Viveash busy, while Tommy Welsh has had the Penny-a-Week Fund under his care.

SUPPORTERS of the C-T.B.F. are very anxious to increase its income, and with the reputation of carrying out successful work in other fields Frank will, it is hoped, be able to help build up the reserve from which the ever-increasing demands of Trade charity can be met.

THE air over the Atlantic must just now be thick with coming and going film executives, George Archibald returning and Teddy Carr, Max Milder and David Rose making the outward journey, Clipper trade must be booming. Time was when we met returning executives at Waterloo; we shall have to shoot them down to interview them soon.

TRUE to form, a London magistrate has this week enquired, with that naive ignorance which the Bench exhibits so attractively, "What is an usherette?" The solicitors answer allowed him an opportunity for a judicial opinion that "usherette" is a dreadful word, and that "female usher" was a better term.

SO many terms connected with legislature are Norman French, that no magistrate ought to cavil at a word like usherette, which combines the Old French "ussier" with the equally French diminutive "ette." "Puisne," as applied to judges of the High Court, is a much more dreadful word, with its "born afterwards" etymology and suggestion of weak and undersized.

A TRIPLE gift of Georgian silver—a cream jug, tea strainer, and silver and agate etui, has been presented by Queen Mary to George Formby for his fund in aid of sufferers in the blitzed areas. This is in addition to a subscription to the fund.

THE presentation was made personally at a second Command Performance within a few weeks at an entertainment arranged by Queen Mary for the troops, when George and Beryl came before the curtain and the Queen came forward and shook hands with them.

THERE was an amusing sequel to the blitz some weeks ago in Belfast when a valuable armchair was lifted from the lobby of the Ritz. The staff thought that, as so many members of the Trade had admired the chairs and expressed the opinion that they wished they would some day own such a set, some member of the Trade had taken it. J. D. Russell, the manager, however, had a slide on the screen asking that the person who had taken it should be good enough to return it. To his surprise the next morning in walked two soldiers carrying the chair undamaged. They stated that someone left it outside their billet, and that they had taken it in until they found out to whom it belonged.

GEORGE LODGE, one of the leading members of the Trade in Northern Ireland and well known in Great Britain, is finding that his abilities as a negotiator are being made use of by the Industry as a whole during an all too brief trip on business to England. On his visit he is to discuss with the various organisations problems which affect the Northern Ireland Trade. He is doing this at the special request of the Northern Ireland Trade Association, popularly known as the White Cinema Club. Doubtless the suggestion that a separate K.R.S. section should be instituted for Northern Ireland (as distinct from Eire) will be discussed.

RESPLENDENT in his uniform, the doorman of the kinema has been for many years part of the theatres' showmanship. By the side of his glittering brilliance the rear-admiral and the major-general have appeared shabby. The clothes rationing Order threatens to depose him, for the suggestion is that in order to avoid coupons he shall appear, if in any uniform at all, in a boiler suit!!

SHADES of Emil Jannings and "The Last Laugh"!! We all remember how that magnificently attired head porter deteriorated when his uniform was taken from him. This clothes rationing Order may be a Nazi trick to break down our doormen's morale.

ARISING from an association with George Bernard Shaw at a meeting held in the M-G-M theatre two and a half years ago to discuss "The Art of Speaking" as related to motion pictures, Dr. Ernest Esdaile has written a small brochure entitled "Show Me Shaw," dealing with G. B. S.'s conversion to films as an interpretation of the playwright's art. It is dedicated to Gabriel Pascal, whose portrait appears as a frontispiece.

THE booklet must be regarded as an admirer's tribute to a playwright of genius rather than as a revelation of his idol's method or his mind. He has gleaned from earlier writers on Shaw some illuminating passages which are joined together by the author's somewhat discursive comment and gathered them into a slim volume of 48 pages, which collectors of Shaw bibliography will be keen to note.

JUST had a note from Harry Buxton telling me that he expects to be able to re-open the Gaiety, Manchester, in about three weeks. It was put out of commission by enemy action not long ago, although I was glad to hear there were no personal injuries. We look forward to news that the show is in full working order; it is a house that has a thrilling and romantic career, and long may it continue.

MENTION is made on our Showmanship page this week of the valuable work being done by the kinema in War Weapons efforts. I see that T. D. Hunt, of the Plaza, Chichester, has received from the Mayor a letter of thanks for his work in connection with the city's effort. Manager Hunt served upon the Publicity and Entertainments Committee which publicised the Week.

THE STROLLER.

QUINTESSENCE OF LLANDUDNO

Unofficial Glimpses of the General Council

Highlight of Llandudno General Council undoubtedly President's speech, which considerably enhanced respect of members for their chief. Main subject reservation of projectionists. A few franc-tireurs had deployed on the territory and let off mainly blank cartridges. Lt.-Col. Lewis, while not disdaining the use of "fire and brimstone" and "big guns," declared it was not necessary to open fire yet. In other words, first exhaust parley methods.

J. M. Cannon (big-gun of another type) wanted girls who were trained as operators to be reserved. "This point will be borne in mind," returned the President.

* * *

Then Tommy France with his breath of North Country air. Nominated as liaison officer with the Cinematograph Trade Benevolent Fund, he declared: "I suspect I have been invited to take on this job, because as secretary of the Cinema Veterans I am one of the Fund's best customers through having tried to help lame dogs over stiles." His job, he added, would be that of bringing the activities of the C.T.B.F. to the notice of C.E.A. members.

* * *

Despite enticing sunshine at Llandudno, nostalgia decided members to decide on London for July meeting. Mears voiced plea, "Time we went back to London, capital of Britain." Dooner moved for Nottingham on account of convenience as a centre, but lost it by a small majority. Somebody said enthusiastically, "Now we shall meet Mr. Moss once again."

* * *

Then someone remembered the moon—and bombing. July 9—the second Wednesday in the month—was full moon. "Let's make it the week after." So it's to be July 16—the day after St. Swithin's. Let's hope it keeps fine for them.

Next important question, "Shall the Press be admitted to General Council meetings?" This is a notice of motion by Coun. Mears for next month. J. M. Cannon ("What Lancashire does to-day," etc.) mentions that his branch has already decided to open meetings to Press. Lancs delegates preen themselves on being one move ahead.

Close-Ups

By

Screencomber

WART'S PROTEST

THE news, reported in an evening paper, that a man had been arrested for stealing the paving stones from a street in Minnesota, immediately gave rise to a rumour that Wart Winkleheim had joined our gallant exiles in America. Wart has now written a violent denial which says, in part:—

"To suggest that I would ever leave England is a libel. How could I leave our dear, dear, land? This sceptred isle. This other Odeon, demi-paradise—as Shakespeare put it. No, siree, I love this island of ours too much to leave. My thoughts and my life are wrapped up in it—in fact, I am completely locked up in it."

The letter is addressed from delightful Devon.—Dartmoor, in fact.

NAUTICAL NOTES

BATTLING up through the gathering dusk comes the good ship *Screencomber*. Warily he picks his way through the narrows of Long Acre. Swaying gently to the swell, West-bound with a cargo of spirits, battened down below hatches.

With decks awash, he lumbers onward beating down wind—except when the sirens howl and it becomes up wind. Now the narrows widen and he enters Leicester Square. Away to starboard looms the menacing vortex of the Queen's.

Zigzagging through the danger zone to avoid torpedoing he limps onwards, but ever near comes the Queen's with its call to all good mariners to rest and refresh. So the *Screencomber* falls for the siren's lure and sucked up by the vortex disappears inside, a total wreck.

The nautical note has been struck on account of our just having had a tot of rum with our old colleague, Admiral Abie Martin.

CRAZY

"THORA HIRD, clerk at the Northern R.A.F. station, spent a few days' leave appearing in the new Balcon film "Black Sheep of Whitehall," now being mad at Ealing."—*Evening Standard*.

You may wonder what made the "Black Sheep" mad. Well, you'd be mad, too, if you had to stay in Ealing. We're always mad when they send us down there.

WHY?

FOR no apparent reason, Deanna Durbin in "Nice Girl?" suddenly bursts out with "There'll Always Be An England." While this is very nice to know, there isn't as much point to it as there would be if it had anything whatever to do with the story. It has been suggested that future Hollywood productions might finish up with George Formby singing "Mr. Wu." You may say that there is no reason why they should, but then you haven't seen "Nice Girl?"

BOOK REVIEW

AS a column of high-standing in the literary world it has been suggested that we should provide an up-to-the-minute report of books of outstanding merit. This month we can recommend three such subjects.

There is "My Life on the Screen," by Botley Barstead; "My Days on the Organ," by Benito Mussolini; and "My Years on the Oil," by Screencomber.

This latter we can specially commend as an exhaustive text-book on the subject of lubrication. It is a thrilling and thirst-exciting effort that deals with the whole subject from A to Z or from bar to bar, pointing out the essential differences in, it must be admitted, highly technical, but for all that apparently informed, explanatory manner. There is also a scholarly treatise on the manners and modes to be adopted in the saloon as distinct from the four-ale, public, private and jug-and-bottle.

TRADE APPOINTMENT

HEINIE HINKLEBAUM has joined the Winkleheim Corporation as chief sales organiser. Heinie, a popular Trade figure, will be entrusted with the task of organising the Winkleheim Spring Sales Drive, a job for which he has ample qualifications.

Wart's forceful sales methods are particularly suited to Mr. Hinklebaum's personality. A Sales Drive is nothing new to Heinie, who had exhaustive experience in Chicago taking local personalities, not so much for a drive as for a ride.

He proved himself something of a pioneer by his enthusiastic adoption of the Thompson Sub Machine gun, now coming into its well-deserved popularity after years of martyrdom. He is also an enthusiastic exponent of the knuckle-duster, blackjack, and lead- or hose-piping school.

Mr. Winkleheim, in announcing the appointment, declared himself delighted with this latest acquisition to the Winkleheim Corporation and expressed a sincere belief that the Sales Drive would be a tremendous success—or else.

KINEMA ATTENDANTS' UNIFORMS

C.E.A. Application to Board of Trade

IT was reported at last week's meeting of the General Council that consideration had been given by the General Purposes Committee to the coupon system of clothes rationing in relation to uniform for attendants.

At the present time the official view appears to be that as these uniforms are worn in lieu of civilian clothing and thereby save the latter, coupons should be surrendered for the uniforms.

It is realised, states the report, that there is no likelihood of employees doing this. The question also arises as to extra evening dress required by managers.

The Committee recommends that representations should immediately be made to the Board of Trade asking for an issue of coupons to employers specially and solely for the purpose of providing uniforms for attendants.

DAMAGED FILM CONTAINERS

Exhibitor Blames the Transport Companies

At last week's meeting of the General Council Mr. Elton drew attention to a recent circular to members which had stressed the need of care being taken of transit cases and containers.

After some observation and inquiry he had come to the definite conclusion that these cases were very badly handled by the staffs of transport companies, and he wondered if representations were made to these staffs for a little more care in the manner in which containers were handled would have the desired effect. He considered there was a tendency for the cases to be thrown from the lorry to the ground and this often resulted not only in damaged cases but, if the films had not been very well packed, also in damaged films.

R. Dooner, in supporting Mr. Elton's remarks, was of the opinion that 99 per cent. of the damage occurred at the film dumps.

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C.E.A. Appeal to L.C.C.

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A further request has been made to the London branch for figures and facts and these are being compiled and returned to the Committee without delay.

Exhibitors hope that a decision will be expedited in view of the hardship experienced as a result of depleted takings and the inroads into diminished profits which the present scale imposts.

Owing to circumstances beyond the control of the management, it was not found possible to reopen the Futurist, Lime Street, Liverpool, on the appointed date. The revised opening arrangements are now well advanced.

SOUTH WALES AND STAFF ADJUSTMENTS

Secretary Reaches His Majority

TALKIE INSURANCE

EXCEPT for receiving reports of the General Council's meeting, there was little business discussed at the monthly meeting of the South Wales and Monmouthshire Branch.

WILLIAM BERRIMAN (Pontypridd), referring to the insurance of talkie apparatus in the course of his report on the Llandudno meeting of the General Council, explained that the owners of the set were responsible for insuring it. Should anything happen, they would be entitled to collect the insurance.

The council viewed the position very seriously, and had decided that the officials should get an assurance from the owners that should anything happen to the set, that they cover them fully and reinstate it.

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On the question of reserved occupations, Mr. BERRIMAN said that while at present exhibitors might feel there had been no results, they had this satisfaction, that projectionists under 25 would not be called up until further thought had been given to it by the Minister.

If any of an exhibitor's operators should receive a calling-up notice, they should immediately get into communication with the General Secretary in London. It was very necessary that they should telephone or wire the secretary immediately if such a thing happened, but there was a very definite feeling that while the Ministry has made its decision no more of them will be called upon.

On the question of female labour, if anyone is called up from the staff, they have the opportunity of presenting their case on the exhibitor appealing. The same thing applied to any managers who are over 40 years of age.

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Referring to the question of the Carbon Pool, Mr. BERRIMAN said it was pointed out that in many cases exhibitors were not using coupons during the period specified. They should take serious warning that the next coupons issued will only apply to the proper period. "You are warned to use these coupons as soon as received," he added.

London Next

R. DAVIES (Maesteg), in supplementing the report, mentioned that it had been decided to hold the next meeting in London.

Vice-Chairman in the Forces

The CHAIRMAN mentioned that he had received a letter from Peter Norman Wright saying he had been called to the colours. He (the chairman) wished to know the views of the members with regard to the position of vice-chairman held by Mr. Wright.

A suggestion was made that in the event of the chairman being unavoidably absent, the immediate past-chairman should take the chair, but eventually it was decided to leave the matter in abeyance.

Tankards for Veterans

The question of recognising the 21 years' service of the secretary (W. J. Fooks) had been considered by the executive council, who recommended that he should be presented with a tankard similar to those given to past-chairmen. The meeting adopted the recommendation, and also unanimously decided that a similar presentation be made to the treasurer (Arthur B. Watts) who has also occupied the position for at least 21 years.

Barbara Mullen, star of Tansa production JEANNIE, will appear at a charity performance on the roof-garden of Derry & Toms, Kensington, at a show which will run for a week in aid of the Hospital for Sick Children, Great Ormond Street, W.1. She will appear on Friday, July 4.

STARS TO AID CHARITY

Sick Children To Benefit

Frances Day, Florence Desmond, Bobby Howes, and the Irish actress Barbara Mullen are among the celebrities who will entertain visitors to the gardens on the roof of Derry and Toms, Kensington, during the week commencing June 30.

The show is in aid of the Hospital for Sick Children, Great Ormond Street, London, W.C.1, and will be one of the most important charity functions of the year.

The opening will be performed by Lady Robertson, of the Hospital Board of Management. The programmes commence at 11.30 and 3 each day.

"FOR EVER ENGLAND"

A Correction

By an error, for which we express regret, we gave the name of the distributor of "For Ever England" wrongly in our "New Films at a Glance" section last week. The renters, as was made clear in the review itself, should have been registered as International Film Renters, Ltd.

LONDON BLITZ

No Pictorial Film Record

In the House of Commons, last week, Sir ROBERT GOWER asked the Minister of Information whether, for foreign use, he would consider the compilation of a film giving pictures before and after the famous places of purely antiquarian and archæological interest which had been destroyed in enemy air attacks.

The Rt. Hon. DUFF-COOPER said he appreciated the hon. member's suggestion, but he was advised that it would not be possible to get a sufficiently wide distribution for such a film in foreign countries to make it worth while. Steps had been taken to compile a pictorial record of damaged buildings and books and other publications on the subject would be issued from time to time.

Continued from page 3

TRADE EMERGENCY COUNCIL

United Front to the Government

ideas some people have of their own. Isn't the Government more likely to get a clear vision of the Industry's necessities if we present a united front and have our case stated by those who are in a position to explain the requirements of the whole Industry? Such an Emergency Council would prove an efficient and elastic machine for prompt tackling of Trade problems.

It Would Work

Of course, opponents to the scheme would say that such a Council would not work and that the various Trade interests conflict. Rubbish! Such a Council as I suggest, consisting of men of good will, could settle down and present a scheme to the Government which the Government would listen to, where all interests are protected and covered.

This Industry must work out its own salvation, present its case with a united front to the Government in a proper, constitutional manner, and it must do it now before it is too late! We all sink or swim together!

All sections are inter-dependent—producers, exhibitors, renters and labour—yet nowhere do we see a complete industry point of view on all the problems—nowhere is there a united mouthpiece for its expression.

We have a united Government—political parties have shelved their differences—labour and capital are working together for the common good of the country—surely what can be done in a Government, where there are so many varying interests, can be achieved in an Industry such as ours?

The various Government Departments have not the time these days to listen to a lot of statements from various sections of the Industry. Let us get together the Kinematograph War Emergency Council and present a united front before it is too late!

H. P. E. M.

Continued from page 3

Newsreel Organisation in War Time

dissension in the Association itself, for newsreel companies have so long operated as individuals, chiefly concerned with exclusive scoops, that apparently no one had the courage to sink this "right" and become part of an organisation.

Under the individual operation of the various companies many brilliant scoops were obtained through co-operation with the London offices, but the fundamental jealousies of other organisations whose men had "missed the boat" brought about the present rota system. This, while it has obvious merits, brings about the unfortunate sameness of each newsreel on the kinema screen with the exception that each company has its own commentary.

The suggestion put forward by this paper is that direct coverage in close relationship with the Director of Public Relations should be put into operation immediately and all cameramen mobilised either under direct Government control operating through a central newsreel committee, or, alternatively, to make each company responsible for one section of the war front operated through the central committee.

It may surprise readers to know that cameramen are paid on an average £12—£15 per week with hotel expenses and can yet please themselves entirely how they operate, while we at home, not doubting their individual courage in obtaining pictures, wonder why the screen is so bare of decent war pictures.

U.S. Producer Results

KINE NEW YORK CABLE FROM MOTION PICTURE DAILY

***RKO-RADIO** profit for the first quarter of the current year is $643,926, which compares with $535,088 same period last year.*

***UNIVERSAL'S PROFIT** for half the fiscal year to May 3 is $1,759,334, compares with $1,173,002 same period the previous year.*

***WARNER PROFIT** for twenty-six weeks to March 1 is $2,782,544, which compares with $1,518,497 same period previous year.*

***AS A CONCESSION** to U.S. film companies, Canada reduces the remittance tax from 15 to 10 per cent.*

***PRODUCERS AGREE** to pay retroactive back salaries and overtime to employees non-exempt under wage laws amounting to $3,000,000.*

W. F. RODGERS, General Sales Manager, implies in an address to the M.P.T.C.A. convention that next season Metro rentals will be all percentage, based on theatre grosses.

ALLIED STATES are seeking to make Philadelphia the place for the September convention of All-Industry conference.

JAMES PETRILLO has been re-elected President of America Federation of Musicians.

MRS. FAIRBANKS asks a million dollars for U.A. holdings.

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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UNITY THE WATCHWORD

THIS country is only learning very slowly what is involved in "total" war. The social structure of society is even now working on a 1939 basis, with the same respect for established customs, the same importance given to the old traditions, and the same belief in the mechanical procedure which was efficient in days of peace.

Unhappily, to defeat a dictatorship we have to employ many of the weapons that our enemy has perfected. We must adopt the same single-minded concentration of direction and effort, for only by using our resources with the maximum unity and the minimum waste can we get real and efficient value for our output of energy.

On the part of the average citizen, however, we are still able to see a course of action and of thought which are *in this crisis* out of date. Competitive work and professional rivalry are valuable features of normal life in a free country; to-day they may well be regarded as liabilities we can no longer afford to carry.

From two different points of the compass we receive messages calling for unification of interests which normally diverge in aim. One in particular will illustrate vividly the fact that the competitive spirit we admire and encourage in normal times has a definitely weakening effect upon our activities in these days of war.

We have recognised the value of co-operation between our newsreels, and there is a reasonable rota system at work which cuts out a good deal of wasteful duplication. Having got so far, is it not obvious that we should recognise one further step, and proceed to the inspiration of new and more fully organised moves by the men in the field?

Information as to the wise positioning of cameramen in tactical places is something that could reasonably be expected if we were able to ask for it with a single voice, representing the whole of the newsreel side of the Industry. Official hints, if passed on in answer to an authoritative request, would mean fuller and better facilities for recording the most important moves from the fighting fronts.

And the propaganda value of these records overseas would be immeasurably increased if our closer contact with the authorities could secure official help in speeding transport back to our laboratories. Our enemy has in his time given us many lessons, but none more clearly showed his thorough mastery of his weapons than the use he made in the smaller European countries of the newsreel. It gave vividly, if not always truthfully, just the sales-talk he wanted to put over, and it paid enormous dividends.

In another direction we have learned the handicap we have been under by adhering too closely to the individualism of peace time. We shall have to do something more effective in the way of getting together for mutual protection than we have ever managed before, or we shall find that in keeping on the closest and most satisfactory terms with the Government our work is not one hundred per cent. efficient.

Reference to the proposal made by the immediate Past-President of the C.E.A. will, we believe, impress upon all members of the Industry—and not exhibitors alone—the importance of a central unit which can exert far greater influence than any number of sections, and can automatically become a spear-point for the defence of any one of them.

Long Shots

DOCUMENTARY ON THE AIR—POACHING PROJECTIONISTS —FRANK TILLEY'S MOVE—QUEEN MARY'S GIFTS —EXCUSE MY FRENCH—DOORMEN IN DUNGAREES

LISTENERS to the B.B.C. feature "Under Your Tin Hat" on June 11 heard Donald Taylor, head of Strand Films, talking about "Night Watch," new Ministry of Information five-minute film on A.R.P. which he produced and directed.

THE film, Donald Taylor pointed out, had to be a quiet record of the men and women who guard our homes during the night. It was not a film of the blitz. He had, therefore, recommended the introduction of a "boy meets girl" theme to provide story background and to give added entertainment appeal.

THE two young stars playing the fictional leads, Ann Firth and Cyril Chamberlain, were then brought to the microphone and described the parts they play in the film—a factory girl and her soldier boy friend trying to find a quiet corner to spend a last hour together and continually being disturbed by fire-watchers, Home Guards, wardens and the rest.

DONALD TAYLOR rounded off what was, in effect, an excellent "trailer" for "Night Watch" with a brief comment—the first time an M. of I. five-minuter has figured in this way on the air. The picture will be showing in the week commencing July 7.

QUEER how very ill-informed such an eminent dramatic critic as Ivor Brown can be. Sunday theatre opening, he alleges in the *Observer*, was defeated by a "miserable alliance of kinemas, churches and pubs." What on earth can this be based on?

IT seems specially ludicrous because extra Sunday kinema opening was also hoped for. Mr. Brown's "big pull" of the film Trade is not reflected in the House. Some of us wish it were. There is no film hostility to the flesh-and-blood theatre. Indeed, it is a pity that any theatrical resentment of the screen should be fostered so groundlessly.

FACED with the definite loss of projectionists at the present time through desertions to more lucrative employment, and with possible loss of men when the Government's dereservation plans are announced, certain individuals are concentrating upon the not very honourable pastime of projectionist poaching. Indeed, if half the energy being applied now to this means of filling gaps in the projectionists' ranks had been devoted to plans for training a few months ago a reserve of such workers, there would be no occasion for the semi-panic which has attacked some theatre executives

THE first film casualty of the war, "Dangerous Moonlight," has recovered from the effects of a recent blitz, and Harry Burgess tells me that it will be Trade shown on Thursday, June 26, at 2.30 p.m., at the Cambridge Theatre. The story, which features Anton Walbrook, tells of a brilliant Polish musician who sacrifices his career to serve his country. It is thus one of the most topical subjects yet screened, particularly as the climax is reached in the height of the "Battle of Britain."

A SNEAK preview of this RKO-Radio offering at the Grand, St. Albans, fully justified the optimism of Bill Sistrom and its other sponsors. I am told that of

DONALD TAYLOR

the "criticism" cards distributed among the audience, over 97 per cent. were returned with highly enthusiastic opinions expressed concerning not only the topicality of the subject, but also of the dramatic treatment of the theme.

FRANK TILLEY'S move to the Cinematograph Trade Benevolent Fund, announced at the C.E.A. General Council meeting last week, takes him to a post where his genius for publicity will be found many opportunities. The routine work of the Fund and the responsibility of Glebelands have kept both Mr. and Mrs. Viveash busy, while Tommy Welsh has had the Penny-a-Week Fund under his care.

SUPPORTERS of the C-T.B.F. are very anxious to increase its income, and with the reputation of carrying out successful work in other fields Frank will, it is hoped, be able to help build up the reserve from which the ever-increasing demands of Trade charity can be met.

THE air over the Atlantic must just now be thick with coming and going film executives, George Archibald returning and Teddy Carr, Max Milder and David Rose making the outward journey, Clipper trade must be booming. Time was when we met returning executives at Waterloo; we shall have to shoot them down to interview them soon.

TRUE to form, a London magistrate has this week enquired, with that naive ignorance which the Bench exhibits so attractively, "What is an usherette?" The solicitors answer allowed him an opportunity for a judicial opinion that "usherette" is a dreadful word, and that "female usher" was a better term.

SO many terms connected with legislature are Norman French, that no magistrate ought to cavil at a word like usherette, which combines the Old French "ussier" with the equally French diminutive "ette." "Puisne," as applied to judges of the High Court, is a much more dreadful word, with its "born afterwards" etymology and its suggestion of weak and undersized.

A TRIPLE gift of Georgian silver—a cream jug, tea strainer, and silver and agate etui, has been presented by Queen Mary to George Formby for his fund in aid of sufferers in the blitzed areas. This is in addition to a subscription to the fund.

THE presentation was made personally at a second Command Performance within a few weeks at an entertainment arranged by Queen Mary for the troops, when George and Beryl came before the curtain and the Queen came forward and shook hands with them.

THERE was an amusing sequel to the blitz some weeks ago in Belfast when a valuable armchair was lifted from the lobby of the Ritz. The staff thought that, as so many members of the Trade had admired the chairs and expressed the opinion that they wished they would some day own such a set, some member of the Trade had taken it. J. D. Russell, the manager, however, had a slide on the screen asking that the person who had taken it should be good enough to return it. To his surprise the next morning in walked two soldiers carrying the chair undamaged. They stated that someone left it outside their billet, and that they had taken it in until they found out to whom it belonged.

GEORGE LODGE, one of the leading members of the Trade in Northern Ireland and well known in Great Britain, is finding that his abilities as a negotiator are being made use of by the Industry as a whole during an all too brief trip on business to England. On his visit he is to discuss with the various organisations problems which affect the Northern Ireland Trade. He is doing this at the special request of the Northern Ireland Trade Association, popularly known as the White Cinema Club. Doubtless the suggestion that a separate K.R.S. section should be instituted for Northern Ireland (as distinct from Eire) will be discussed.

RESPLENDENT in his uniform, the doorman of the kinema has been for many years part of the theatres' showmanship. By the side of his glittering brilliance the rear-admiral and the major-general have appeared shabby. The clothes rationing Order threatens to depose him, for the suggestion is that in order to avoid coupons he shall appear, if in any uniform at all, in a boiler suit!!

SHADES of Emil Jannings and "The Last Laugh"!! We all remember how that magnificently attired head porter deteriorated when his uniform was taken from him. This clothes rationing Order may be a Nazi trick to break down our doormen's morale.

ARISING from an association with George Bernard Shaw at a meeting held in the M-G-M theatre two and a half years ago to discuss "The Art of Speaking" as related to motion pictures, Dr. Ernest Esdaile has written a small brochure entitled "Show Me Shaw," dealing with G. B. S.'s conversion to films as an interpretation of the playwright's art. It is dedicated to Gabriel Pascal, whose portrait appears as a frontispiece.

THE booklet must be regarded as an admirer's tribute to a playwright of genius rather than as a revelation of his idol's method or his mind. He has gleaned from earlier writers on Shaw some illuminating passages which are joined together by the author's somewhat discursive comment and gathered them into a slim volume of 48 pages, which collectors of Shaw bibliography will be keen to note.

JUST had a note from Harry Buxton telling me that he expects to be able to re-open the Gaiety, Manchester, in about three weeks. It was put out of commission by enemy action not long ago, although I was glad to hear there were no personal injuries. We look forward to news that the show is in full working order; it is a house that has a thrilling and romantic career, and long may it continue.

MENTION is made on our Showmanship page this week of the valuable work being done by the kinema in War Weapons efforts. I see that T. D. Hunt, of the Plaza, Chichester, has received from the Mayor a letter of thanks for his work in connection with the city's effort. Manager Hunt served upon the Publicity and Entertainments Committee which publicised the Week.

THE STROLLER.

QUINTESSENCE OF LLANDUDNO

Unofficial Glimpses of the General Council

Highlight of Llandudno General Council undoubtedly President's speech, which considerably enhanced respect of members for their chief. Main subject reservation of projectionists. A few franc-tireurs had deployed on the territory and let off mainly blank cartridges. Lt.-Col. Lewis, while not disdaining the use of "fire and brimstone" and "big guns," declared it was not necessary to open fire yet. In other words, first exhaust parley methods.

J. M. Cannon (big-gun of another type) wanted girls who were trained as operators to be reserved. "This point will be borne in mind," returned the President.

* * *

Then Tommy France with his breath of North Country air. Nominated as liaison officer with the Cinematograph Trade Benevolent Fund, he declared: "I suspect I have been invited to take on this job, because as secretary of the Cinema Veterans I am one of the Fund's best customers through having tried to help lame dogs over stiles." His job, he added, would be that of bringing the activities of the C.T.B.F. to the notice of C.E.A. members.

* * *

Despite enticing sunshine at Llandudno, nostalgia decided members to decide on London for July meeting. Mears voiced plea, "Time we went back to London, capital of Britain." Dooner moved for Nottingham on account of convenience as a centre, but lost it by a small majority. Somebody said enthusiastically, "Now we shall meet Mr. Moss once again."

* * *

Then someone remembered the moon—and bombing. July 9—the second Wednesday in the month—was full moon. "Let's make it the week after." So it's to be July 16—the day after St. Swithin's. Let's hope it keeps fine for them.

Next important question, "Shall the Press be admitted to General Council meetings?" This is a notice of motion by Coun. Mears for next month. J. M. Cannon ("What Lancashire does to-day," etc.) mentions that his branch has already decided to open meetings to Press. Lancs delegates preen themselves on being one move ahead.

Close-Ups

By

— Screencomber —

WART'S PROTEST

THE news, reported in an evening paper, that a man had been arrested for ...ling the paving stones from a street in ...esota, immediately gave rise to a ...ur that Wart Winkleheim had joined ... gallant exiles in America. Wart has ...w written a violent denial which says, in ...rt:—

"To suggest that I would ever leave England is a libel. How could I leave our dear, dear, land? This sceptred isle. This other Odeon, demi-paradise—as Shakespeare put it. No, siree, I love this island of ours too much to leave. My thoughts and my life are wrapped up in it—in fact, I am completely locked up in it."

The letter is addressed from delightful Devon.—Dartmoor, in fact.

NAUTICAL NOTES

BATTLING up through the gathering dusk comes the good ship *Screencomber*. Warily he picks his way through the narrows of Long Acre. Swaying gently to the swell, West-bound with a cargo of spirits, battened down below hatches.

With decks awash, he lumbers onward beating down wind—except when the sirens howl and it becomes up wind. Now the narrows widen and he enters Leicester Square. Away to starboard looms the menacing vortex of the Queen's.

Zigzagging through the danger zone to avoid torpedoing he limps onwards, but ever near comes the Queen's with its call to all good mariners to rest and refresh. So the *Screencomber* falls for the siren's lure and sucked up by the vortex disappears inside, a total wreck.

The nautical note has been struck on account of our just having had a tot of rum with our old colleague, Admiral Abie Martin.

CRAZY

"THORA HIRD, clerk at the Northern R.A.F. station, spent a few days' leave appearing in the new Balcon film "Black Sheep of Whitehall," now being mad at Ealing."—*Evening Standard.*

You may wonder what made the "Black Sheep" mad. Well, you'd be mad, too, if you had to stay in Ealing. We're always mad when they send us down there.

WHY?

FOR no apparent reason, Deanna Durbin in "Nice Girl?" suddenly bursts out with "There'll Always Be An England." While this is very nice to know, there isn't as much point to it as there would be if it had anything whatever to do with the story. It has been suggested that future Hollywood productions might finish up with George Formby singing "Mr. Wu." You may say that there is no reason why they should, but then you haven't seen "Nice Girl?"

BOOK REVIEW

AS a column of high-standing in the literary world it has been suggested that we should provide an up-to-the-minute report of books of outstanding merit. This month we can recommend three such subjects.

There is "My Life on the Screen," by Botley Barstead; "My Days on the Organ," by Benito Mussolini; and "My Years on the Oil," by Screencomber.

This latter we can specially commend as an exhaustive text-book on the subject of lubrication. It is a thrilling and thirst-exciting effort that deals with the whole subject from A to Z or from bar to bar, pointing out the essential differences in, it must be admitted, highly technical, but for all that apparently informed, explanatory manner. There is also a scholarly treatise on the manners and modes to be adopted in the saloon as distinct from the four-ale, public, private and jug-and-bottle.

TRADE APPOINTMENT

HEINIE HINKLEBAUM has joined the Winkleheim Corporation as chief sales organiser. Heinie, a popular Trade figure, will be entrusted with the task of organising the Winkleheim Spring Sales Drive, a job for which he has ample qualifications.

Wart's forceful sales methods are particularly suited to Mr. Hinklebaum's personality. A Sales Drive is nothing new to Heinie, who had exhaustive experience in Chicago taking local personalities, not so much for a drive as for a ride.

He proved himself something of a pioneer by his enthusiastic adoption of the Thompson Sub Machine gun, now coming into its well-deserved popularity after years of martyrdom. He is also an enthusiastic exponent of the knuckle-duster, blackjack, and lead- or hose-piping school.

Mr. Winkleheim, in announcing the appointment, declared himself delighted with this latest acquisition to the Winkleheim Corporation and expressed a sincere belief that the Sales Drive would be a tremendous success—or else.

KINEMA ATTENDANTS' UNIFORMS

C.E.A. Application to Board of Trade

IT was reported at last week's meeting of the General Council that consideration had been given by the General Purposes Committee to the coupon system of clothes rationing in relation to uniform for attendants.

At the present time the official view appears to be that as these uniforms are worn in lieu of civilian clothing and thereby save the latter, coupons should be surrendered for the uniforms.

It is realised, states the report, that there is no likelihood of employees doing this. The question also arises as to extra evening dress required by managers.

The Committee recommends that representations should immediately be made to the Board of Trade asking for an issue of coupons to employers specially and solely for the purpose of providing uniforms for attendants.

DAMAGED FILM CONTAINERS

Exhibitor Blames the Transport Companies

At last week's meeting of the General Council Mr. Elton drew attention to a recent circular to members which had stressed the need of care being taken of transit cases and containers.

After some observation and inquiry he had come to the definite conclusion that these cases were very badly handled by the staffs of transport companies, and he wondered if representations were made to these staffs for a little more care in the manner in which containers were handled would have the desired effect. He considered there was a tendency for the cases to be thrown from the lorry to the ground and this often resulted not only in damaged cases but, if the films had not been very well packed, also in damaged films.

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A suggestion was made that in the event of the chairman being unavoidably absent, the immediate past-chairman should take the chair, but eventually it was decided to leave the matter in abeyance.

Tankards for Veterans

The question of recognising the 21 years' service of the secretary (W. J. Fooks) had been considered by the executive council, who recommended that he should be presented with a tankard similar to those given to past-chairmen. The meeting adopted the recommendation, and also unanimously decided that a similar presentation be made to the treasurer (Arthur B. Watts) who has also occupied the position for at least 21 years

Barbara Mullen, star of Tansa production JEANNIE, will appear at a charity performance on the roof-garden of Derry & Toms, Kensington, at a show which will run for a week in aid of the Hospital for Sick Children, Great Ormond Street, W.1. She will appear on Friday, July 4.

STARS TO AID CHARITY

Sick Children To Benefit

Frances Day, Florence Desmond, Bobby Howes, and the Irish actress Barbara Mullen are among the celebrities who will entertain visitors to the gardens on the roof of Derry and Toms, Kensington, during the week commencing June 30.

The show is in aid of the Hospital for Sick Children, Great Ormond Street, London, W.C.1, and will be one of the most important charity functions of the year.

The opening will be performed by Lady Robertson, of the Hospital Board of Management. The programmes commence at 11.30 and 3 each day.

"FOR EVER ENGLAND"

A Correction

By an error, for which we express regret, we gave the name of the distributor of "For Ever England" wrongly in our "New Films at a Glance" section last week. The renters, as was made clear in the review itself, should have been registered as International Film Renters, Ltd.

Continued from page 3

TRADE EMERGENCY COUNCIL

United Front to the Government

ideas some people have of their own. Isn't the Government more likely to get a clear vision of the Industry's necessities if we present a united front and have our case stated by those who are in a position to explain the requirements of the whole Industry? Such an Emergency Council would prove an efficient and elastic machine for prompt tackling of Trade problems.

It Would Work

Of course, opponents to the scheme would say that such a Council would not work and that the various Trade interests conflict. Rubbish! Such a Council as I suggest, consisting of men of good will, could settle down and present a scheme to the Government which the Government would listen to, where all interests are protected and covered.

This Industry must work out its own salvation, present its case with a united front to the Government in a proper, constitutional manner, and it must do it now before it is too late! We all sink or swim together!

All sections are inter-dependent—producers, exhibitors, renters and labour—yet nowhere do we see a complete industry point of view on all the problems—nowhere is there a united mouthpiece for its expression.

We have a united Government—political parties have shelved their differences—labour and capital are working together for the common good of the country—surely what can be done in a Government, where there are so many varying interests, can be achieved in an Industry such as ours?

The various Government Departments have not the time these days to listen to a lot of statements from various sections of the Industry. Let us get together the Kinematograph War Emergency Council and present a united front before it is too late!

H. P. E. M.

LONDON BLITZ

No Pictorial Film Record

In the House of Commons, last week, Sir ROBERT GOWER asked the Minister of Information whether, for foreign use, he would consider the compilation of a film giving pictures before and after the famous places of purely antiquarian and archæological interest which had been destroyed in enemy air attacks.

The Rt. Hon. DUFF-COOPER said he appreciated the hon. member's suggestion, but he was advised that it would not be possible to get a sufficiently wide distribution for such a film in foreign countries to make it worth while. Steps had been taken to compile a pictorial record of damaged buildings and books and other publications on the subject would be issued from time to time.

Continued from page 3

Newsreel Organisation in War Time

dissension in the Association itself, for newsreel companies have so long operated as individuals, chiefly concerned with exclusive scoops, that apparently no one had the courage to sink this "right" and become part of an organisation.

Under the individual operation of the various companies many brilliant scoops were obtained through co-operation with the London offices, but the fundamental jealousies of other organisations whose men had "missed the boat" brought about the present rota system. This, while it has obvious merits, brings about the unfortunate sameness of each newsreel on the kinema screen with the exception that each company has its own commentary.

The suggestion put forward by this paper is that direct coverage in close relationship with the Director of Public Relations should be put into operation immediately and all cameramen mobilised either under direct Government control operating through a central newsreel committee, or, alternatively, to make each company responsible for one section of the war front operated through the central committee.

It may surprise readers to know that cameramen are paid on an average £12—£15 per week with hotel expenses and can yet please themselves entirely how they operate, while we at home, not doubting their individual courage in obtaining pictures, wonder why the screen is so bare of decent war pictures.

U.S. Producer Results

KINE NEW YORK CABLE FROM MOTION PICTURE DAILY

RKO-RADIO profit for the first quarter of the current year is $643,926, which compares with $535,088 same period last year.

UNIVERSAL'S PROFIT for half the fiscal year to May 3 is $1,759,334, compares with $1,173,002 same period the previous year.

WARNER PROFIT for twenty-six weeks to March 1 is $2,782,544, which compares with $1,518,497 same period previous year.

AS A CONCESSION to U.S. film companies, Canada reduces the remittance tax from 15 to 10 per cent.

PRODUCERS AGREE to pay retroactive back salaries and overtime to employees non-exempt under wage laws amounting to $3,000,000.

W. F. RODGERS, General Sales Manager, implies in an address to the M.P.T.C.A. convention that next season Metro rentals will be all percentage, based on theatre grosses.

ALLIED STATES are seeking to make Philadelphia the place for the September convention of All-Industry conference.

JAMES PETRILLO has been re-elected President of America Federation of Musicians.

MRS. FAIRBANKS asks a million dollars for U.A. holdings.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 19 AND WED., JUNE 25

Thursday

Colorado (*British Lion*)

G.-B. Private Theatre. 10.30 a.m.

Cast: Roy Rogers, George "Gabby" Hayes, Pauline Moore, Milburn Stone, Maude Eburne, Arthur Loft. **Director:** Joseph Kane.

Rogers portrays Jerry Burke, the young Intelligence officer in the Union Army, sent to Denver to investigate various Indian uprisings and internal troubles which threaten the success of the Northern cause against Secessionists. Arriving at Denver, he is opposed by two serious complications. The first—that the very man behind the trouble is his own brother Captain Mason (played by Milburn Stone); and the second—that a pretty girl Lylah (played by Pauline Moore), who falls in love with him, has already pledged her heart to the worthless brother. George "Gabby" Hayes is Roy's partner in adventure, braving any and all dangers, including that of being entangled in matrimony by Etta May (played by Maude Eburne), who has a flair for cooking and men.

Under Texas Skies (*British Lion*)

G.-B. Private Theatre 10.30 a.m.

Cast: Robert Livingston, Bob Steele, Rufe Davis, Lois Ranson, Henry Brandon, Wade Boteler, Rex Lease, Jack Ingram. **Director:** George Sherman.

This latest "Three Mesquiteers" Western presents a new duo in the persons of Bob ("Mice and Men") Steele and Rufe Davis, thus adding freshness to a story of a sheriff's son who returns after many years' absence to find his father murdered. Bob Livingston, son of the sheriff, and "Mesquiteer" No. 1, is given plenty to do in this robust Western, and is said to outshine himself in the rôle of Stony, which has gained him such increased popularity. Bob Steele plays the part of Tucson, Stony's boyhood friend, accused of killing the latter's father. In lighter vein, Rufe Davis' animal imitations come to the fore as relief to the heavy action of the picture. Lois Ranson, who has the feminine lead in Republic's "Higgins Family" series, supplies the love interest.

Friday

Short Subjects (*Kinograph Dist.*)

G.-B. (Small) Theatre. 11 a.m.

"Across the Waters," a two-reeler made by East Anglian Films, showing the development through the ages of the many varied means of crossing the waters, with particular reference to the bridges of Great Britain. It is an entertaining and original example of the up-to-date interest film.

"Harvest of the North," a two-reel subject produced by C. J. Cayley, is a comprehensive and entertaining film dealing with the northern-most part of the British Isles, less than 400 miles south of the Arctic Circle.

"Picturesque Poland," a topical one-reeler by Concanen Films. Opening with shots of Poland at war, it contrasts these scenes with the cities, the plains and the mountains of the country. Warsaw, Cracow and the Tatra Mountains are all visited.

Tuesday

Moon Over Burma (*Paramount*)

Carlton. 10.30 a.m.

Cast: Dorothy Lamour, Robert Preston, Preston Foster, Doris Nolan, Albert Basserman, Frederic Worlock, Addison Richards, Harry Allen, Frank Lackteen, Stanley Price. **Director:** Louis King.

Compounded of laughter and drama in well-balanced proportions with an alluring tropical locale for its setting, "Moon Over Burma" is a crackling comedy-drama with lines and situations calculated to disturb the equilibrium of the most stolid viewer. Neither is it lacking in romance—both the leading men are in love with the one and only Lamour—nor in thrills.

Robert Preston and Preston Foster as two timber traders are trying to raise money in Rangoon to keep their business going. They meet Lamour, singing in cafe and inevitably she finds her way back to their compound. Not only does she cause plenty of heart-burnings between the two men, but she upsets the local native community. Doris Nolan, daughter of their chief creditor, is in love with Foster, and she is not the sort to be lightly passed over. Her father, too, who is out to capture their business is also conspiring to wreck their plans by fair means or foul.

Federal Fugitives (*Pathe*)

Phœnix Theatre. 10.30 a.m.

Cast: Neil Hamilton, Doris Day, Victor Varconi and Betty Blythe. **Director:** William Crowley.

Owing to mysterious air-liner crashes involving Secret Service officers, Capt. James Madison is detailed to probe the crack-ups. From reports received at intelligence headquarters, Bruce Lane, a Washington lobbyist who is secretly working with foreign agents, is suspected.

Lane and his partner later discover Madison's real identity and plan to poison him. Follows a series of exciting incidents but Madison escapes with his life.

Invisible Ghost (*Pathe*)

Phœnix Theatre. 2.30 p.m.

Cast: Bela Lugosi, with Polly Ann Young, John McGuire, Clarence Muse and Betty Compson. **Director:** Joseph H. Lewis.

The story tells of Dr. Kessler's wife, who has run away with another man. A serious automobile accident impairs her mentality. She lives, unknown to Dr. Kessler, in the gardener's cottage on the estate. Every night she leaves the cottage and stares at the mansion where Dr. Kessler lives. He is drawn to the windows, and although he cannot see her she exerts a hypnotic influence on him and he becomes a killer.

Virginia, the doctor's daughter, is in love with Ralph Dickson; Cecile, the maid, also loves Ralph and tells him that she won't give him up. The butler overhears their conversation. The next day Cecile is found murdered, and through the butler's testimony, Ralph is convicted and sent to the chair. Then Jules, the gardener, is murdered. When under the hypnotic influence Dr. Kessler doesn't know what he is doing. The police are brought in to investigate Jules' murder. They catch Mrs. Kessler in the mansion stealing food. In a thrilling climax the mystery as to who has been doing the killings is solved.

Pathetone Parade of 1941 (*Pathe*)

Phœnix Theatre. 2.30 p.m.

Here is the cream of vaudeville—artistes of renown whose acts have caused music-hall audiences all over the country on countless occasions to burst into spontaneous and hearty applause. Here, compering 12 very entertaining acts is Ronald Frankau: Robb Wilton as a bewildered policeman; Mantovani, playing a popular melody; Sidney Burchall singing, in his rich baritone voice, "The Village Postman"; Norman Evans, in a riotous character sketch; Teddy Brown, of course, with his xylophone; Jeanne de Casalis as Mrs. Feather; Beryl Orde in the popular "Excelsior" sketch; Jack Jackson in a novelty dance-band act; Rollo, Earle and Carole providing whirls and thrills on skates; Sandy MacPherson playing the gigantic B.B.C. organ; Ma Fu, Oriental juggler; and Newman Mond entertaining with a few tricks concerning billiards.

Wednesday

The Gay City (*Paramount*)

Carlton. 10.30 a.m.

Cast: Phil Regan, Bert Wheeler, Tommy Dorsey and his Orchestra, Constance Moore, Lillian Cornell, Betty Brewer, Hank Ladd, Eddie Kane, Eleanor Stewart, Wanda McKay, Henry Kolker, Frank Yaconelli, Ralph Sanford, Victor Potel. **Director:** Ralph Murphy.

A first-rate swing orchestra, a group of brilliant entertainers and a sparkling, fast-moving story, are promised in "The Gay City," which tells the story of a vaudeville troupe whose members find quick riches and romance when they go to Las Vegas, the celebrated Mexican border gambling town. Among those whose talents contribute to the success of the picture are Constance Moore, Phil Regan, Betty Brewer, Lillian Cornell, Virginia Dale and Red Donahue and his mule "Uno." Ralph Murphy, who has shown his flair in previous pictures for handling music and comedy, directed "The Gay City" with his usual skill.

The gay, never-sleeping town of Las Vegas, Nevada, with its exciting gaming tables, its wide-open night clubs and its frontier life with modern refinements tacked on, is the picture's principal locale. Four songs, already assured hits, are heard in the film.

The Black Cat (*General Films*)

G.-B. Private Theatre. 2.30 p.m.

Cast: Basil Rathbone, Hugh Herbert, Broderick Crawford, Bela Lugosi, Gale Sondergaard, Anne Gwynne, Gladys Cooper, Cecilia Loftus, Claire Dodd, John Eldredge. **Director:** Albert S. Rogell.

Replete with assorted murders, a large order of sinister suspects, a haunted house, and a hundred howling cats, Universal's "The Black Cat" is said to reach a new high level in mystery productions.

The picture opens with the murder of Henrietta Winslow, a wealthy old recluse. The principal suspects include Basil Rathbone, as a mercenary, conscienceless relative. Gale Sondergaard is seen as the morbid housekeeper. Bela Lugosi has the sinister role of Eduardo, the human-hating keeper of all the cats belonging to Mrs. Winslow. Constantly confused by Hugh Herbert, who plays a vague and absent-minded antique collector, Broderick Crawford portrays a small-town real estate agent who is turned by circumstances into an amateur detective.

EXCLUSIVE'S NEW LINE-UP

A great line-up of product is announced by E. Carreras, of Exclusive Films—Jack Hulbert in "The Camels Are Coming" and Leslie Henson, Frances Day, Robertson Hare and Alfred Drayton in "Oh Daddy."

These two excellent Gainsborough pictures have been acquired by Exclusive and will be released immediately. New Copies will be printed for both pictures.

Another great acquisition has been the latest Andrew Buchanan comedy, "Surprise Broadcast," featuring Jean Colin, Adela Manten and A. E. Matthews, which will be Trade shown with one of the Gainsborough pictures very shortly. Another offering is a musical feature, "On Velvet," with Joe Hayman, Wally Patch, Julie Suedo and Nina Mae Mckinney, and many other well-known radio stars, which will be at once put on the market. This picture will count for exhibitor's quota—the Trade show of which will be advertised in due course.

ALL NEW COPIES—

!! CALLING ALL EXHIBITORS !!

JACK HULBERT IN THE CAMELS ARE COMING

WITH ANNA LEE AND HARTLEY POWER

A GAINSBOROUGH PICTURE

Directed by TIM WHELAN

ALL NEW COPIES

LESLIE HENSON AND FRANCES DAY IN OH! DADDY

WITH ROBERTSON HARE

ALFRED DRAYTON • BARRY MACKAY

A GAINSBOROUGH PICTURE directed by GRAHAM CUTTS and AUSTIN MELFORD

Also JEAN COLIN ADELA MANTEN & A. E. MATTHEWS in SURPRISE BROADCAST

LATEST ANDREW BUCHANAN 2-REEL COMEDY

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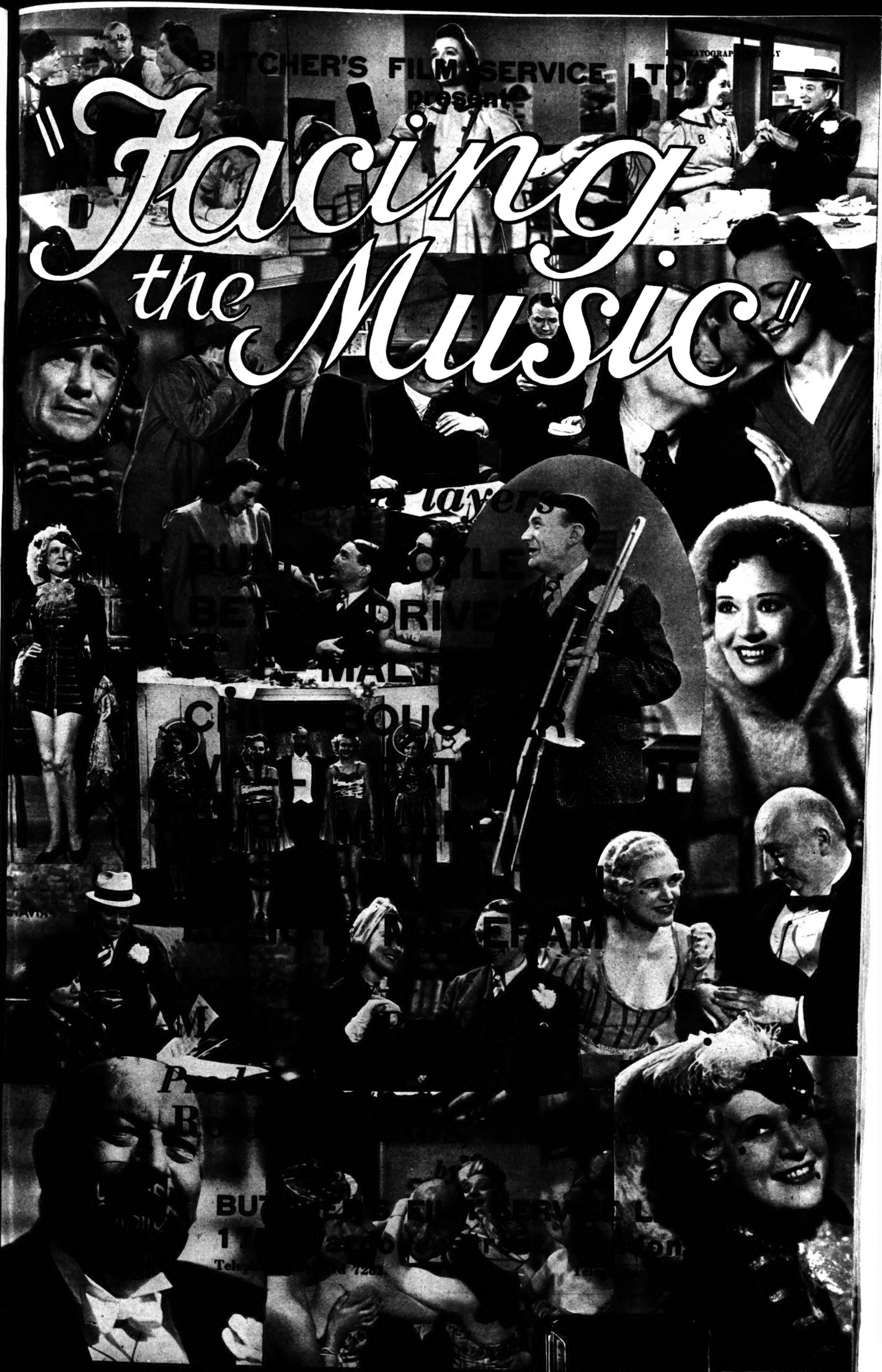

BUTCHER'S FILM SERVICE LTD.
present
Facing the Music

WAR DAMAGE AND THE EXHIBITOR

C.E.A. Report

TALKIE SETS INSURANCE

THE insurance under the War Damage Act of seating and other movable fixtures was the subject of a communication from the Legal, Finance and Parliamentary Committee of the C.E.A. The position of users of Western Electric installations was also referred to in the report

A great deal of work is summarised in the following communication from the Board of Trade dated May 27:—

"I am directed by the Board of Trade to confirm the arrangements made at the discussion in this office yesterday, namely, that as the question whether seating and other movable fixtures in kinemas are insurable under the Business Scheme is being considered by the departments concerned, the Board are prepared to hold exhibitors covered, provided you will give an undertaking on their behalf that they will pay the appropriate premium if it is decided that the goods in question are insurable under Part II of the Act. I am to add that it is understood that your solicitor will submit a reasoned statement of the views of your association on the question referred to above."

The committee recommends that the undertaking be given by the association. The solicitor will within a very few days submit a reasoned statement of the views of the association.

If the submission of your association is accepted any members who have already insured under Part II will then be in a position to apply for a refund of these premiums and on this point they will in due course be advised.

A report from the solicitors upon the Landlord and Tenant (War Damage) (Amendment) Bill now before the House of Commons was also considered by the committee.

This Bill in its general application will include some matters of interest to members of this Trade. Copies of the report were laid on the table for the information of members.

Sound Equipment

Concerning talking picture sets on hire, and particularly Western Electric, in view of the number of its installations, the position arising under the War Damage Act is that the obligation to insure is upon the owner of the set. An exhibitor has no insurable interest, in consequence if a set is rendered useless by enemy action the Western Electric would collect the insurance for which they have paid the premium and would be under no obligation to reinstate.

Exhibitors are in this difficult position that they cannot insure the set.

The committee recommends that approach should be made to Western Electric, asking them to insure the set for its full replacement value and that when compensation is received it should be devoted to the reinstatement of the set for which the exhibitor has already paid and for which there are a number of years of his lease to run.

Failing a satisfactory conclusion to the discussion the attention of the Board of Trade should be directed to this glaring injustice created by the War Damage Act.

Matters raised by F. A. Prior in connection with the Finance Bill are being drafted into an amendment to be moved when the Bill comes up for consideration.

BRISTOL EXHIBITOR LEAVES £31,739

S. J. Justin, the Bristol exhibitor and proprietor of the Olympia and Premier, who died on January 5 last, intestate, left gross estate of the value of £57,137 17s. 7d., with net personalty £31,739 8s. 3d.

Carmen Miranda, Don Ameche and Alice Faye in a scene from THAT NIGHT IN RIO, recently Trade shown by 20th Century-Fox

Exhibitors to Aid the Gas Mask Campaign

WAR SAVINGS TRIBUTE

Films Council Appointment

AMONG other matters which occupied a full agenda of the General Council meeting at Llandudno was an appreciative message from Lord Kindersley for the efforts of exhibitors in the recent War Savings drive. Aid was promised to the Ministry of Information in its campaign to make the public gas-mask conscious, and nominations for various liaison officers with the War Office were submitted. The President, Lt.-Col. S. K. Lewis, was in the chair

A letter from Lord Kindersley, President of the National Savings Committee, which was heard with appreciation, thanked the C.E.A. "for all you did for us in this magnificent achievement. Your contribution was of the utmost value. I am grateful to you."

The General Secretary stated that this letter was in addition to the one sent to the London and Home Counties Branch for its special assistance in the London effort. The recent investment of the General Council in National War Bonds had also been made during the London War Weapons Week and had thus contributed to the total achieved.

Carrying of Gas Masks

A request that the Association should aid the campaign for the general carrying of gas masks was received from the Ministry of Information. It was asked that permission be granted for the Ministry to forward to four thousand or so kinemas one or two double-crown posters (depending upon the size of the kinemas' foyers), dealing with the urgent question of the necessity for the public to carry gas masks. It was pointed out that it is, of course, essential that a really dominant position in the foyers be allocated for its display.

The President reminded the delegates that some time a request had been made to exhibitors in relation to the carrying of gas masks by the public, the onus of which it was felt should not be placed upon the kinemas, but in this instance the course suggested by the Ministry of Information was one in which the Association should concur.

It was agreed that the Ministry of Information be notified to this effect.

Advisers to Army Commands

Nominations to take the place of Captain T. Fligelstone as honorary advisor to the Eastern Command and a similar appointment for the South-Eastern Command were invited by the War Office.

The President explained that it was in the interest not only of the War Office but of the Association that the C.E.A. should have a representative chosen from its members. They had had correspondence from time to time with Douglas Bostock, who was very keenly interested in all matters appertaining to films and troop entertainment in the Eastern Counties Branch. He, personally, felt that Mr. Bostock would be a most excellent choice of adviser to the Eastern Command. Such an appointment would also have the merit of not entailing much travel for Mr. Bostock.

It was agreed that Mr. Bostock's name be submitted.

In regard to the new South-Eastern Command it was unanimously agreed that the name of Councillor R. E. Richards be put forward.

Cinematograph Films Council

The letter from the Board of Trade, dated May 30, asked for the appointment of four persons representing film exhibitors upon the re-established Films Council. The present representatives are T. H. Fligelstone, A. B. King, A. W. Jarratt and C. P. Metcalfe.

The letter expressed appreciation of the work done by the present representatives, and the President of the Board of Trade indicated his feeling that it would be a benefit to the Industry to retain the existing Council unchanged.

It was agreed that the three remaining representatives be reappointed and that for the one vacancy caused by the absence on Service of Capt. Fligelstone the names of T. France, Coun. H. P. E. Mears and Coun. R. E. Richards be submitted.

Stocks of Fuel

Representations are being made by the General Purposes Committee to the Ministry of Mines on the necessity for kinemas to be granted facilities to accumulate coal stocks in preparation for winter.

National Advertising Precedent

Concerning the inclusion of national advertising films in a hitherto silent budget the firm in question has been approached and explains:—

(a) That it has been its policy to include short lengths not exceeding about 50 ft. of national advertisers;

(b) That the inclusion of such short lengths does not interfere or compete with national advertising films which are usually in the neighbourhood of 500 ft. in length;

(c) That as regards the possibility of this being the thin end of the wedge there is no intention to change the policy that the length shall not exceed, say, 50 ft. or 60 ft., and that this length does not interfere in any way with the longer commercial solus films.

The particular point which seems to have arisen was a departure in that the short length of film of a national advertiser was accompanied by a sound recording. The General Purposes Committee accordingly recommended that whilst it takes no objection to the precedent created by a piece of national advertising being shown in the budgets, the question of sound film of local or national advertisers in the Budget should only be introduced by separate negotiation with the exhibitor.

The report was adopted.

Film Stock Economy

A request from the K.R.S. arising out of a query from the Board of Trade as to what steps can be taken to economise in the use of photographic film was referred to by the General Purposes Committee.

The K.R.S. has invited joint consideration as to whether or not an alteration could take place in the number of kinemas at present operating on the North and South London release date.

The committee recommends that in conjunction with the London branch, the K.R.S. invitation to a joint meeting should be accepted.

Obituary

The meeting stood in silent memory of two colleagues who had recently died—Matt Raymond, and a former delegate, Sidney Attwood. The condolences of the General Council were sent to the relatives of the deceased.

Judy Canova in a scene from SIS HOPKINS (British Lion) reviewed in this issue

ULSTER WANTS SEPARATE K.R.S. SECTION

White Cinema Club Demand

NO GUARANTEES IN FILM CONTRACTS

EXHIBITOR and renter relations were discussed by White Cinema Club members, who urged the establishment of a section of the K.R.S. in Northern Ireland. A recommendation was passed urging exhibitors in future to sign no contracts calling for guarantees

W. Bradley, the president, was in the chair.

It was stated that Northern Ireland exhibitors were being treated differently from those in Great Britain where no guarantees were asked for. Further inquiries had revealed that the system had been applied to Northern Ireland because it had been in vogue in Eire.

In view of the different trading methods in Northern Ireland it was felt that renters if approached would at once appreciate the position and be content with ordinary terms.

The view was also expressed that while Northern Ireland Trade was on the friendliest of terms, it was felt that instead of the K.R.S. looking to the Advisory Council in Eire to deal with Northern Ireland matters it would be much better if there was a separate Council for Northern Ireland which had its own particular problems and which enjoyed its own Government.

Many of the problems which the Trade in Eire had to face were entirely different from those in Northern Ireland and *vice versa*.

Transport Extensions

GEORGE LODGE reported that the deputation which had waited upon the Belfast Transport Committee in regard to the restriction of the 'bus and tram services had been most sympathetically received.

Coun. GEORGE GRAY stated that they had been assured that an extension of half an hour would be sanctioned at the next meeting.

E.N.S.A. Activities

The extension of E.N.S.A. concerts to munition and other war factories in Northern Ireland was also discussed.

Members were of the opinion that the scheme should not be extended to the territory until it had been presented in full detail so that it could be seen how the proposals would affect business of regular places of entertainment who were hard hit.

It was stressed that while Ulster theatres and kinemas who ran kine.-variety were debarred from bringing artistes over even on long contracts, E.N.S.A. was allowed to bring over as many companies as they liked and change them as frequently as they liked.

The hon. secretary was instructed to place the views of the association before the Northern Ireland Minister of Labour and ask him to receive a deputation to discuss the matter.

The meeting again expressed its conviction that due regard should be paid to the claims of local people to employment instead of managers and other staff having to be sent from across Channel.

The Hon. Secretary stated that Basil Dean had readily agreed to discuss the matter with George Lodge.

Clothes Rationing

In regard to the clothes-rationing order it was stated that Northern Ireland would be governed by any arrangement made in Great Britain in regard to the supply of uniforms.

It was reported that inquiries had shown that all employees who were out of work had been fixed up with the exception of a doorman and a second operator.

Fire-watching Problems

GERRY MORRISON raised the question of fire watching and complained that he was having great difficulty with his staff, some of whom had point blank refused to take a turn of duty. Like all other managers, he was doing an all-night shift and had understood that fire watching was compulsory. In addition to the volunteers he had engaged paid watchers and made every arrangement for the comfort of the men while on duty. He had been in touch with the Minister of Public Security, who had told him to report the matter to the local Civil Defence Authority. Could the men be prosecuted for refusing duty?

The Hon. Secretary stated that the local Order was quite definite, fire watching was compulsory between 18 and 60. Several members also complained that they were having trouble with their staffs over fire watching, and one of the excuses given was that the staffs were doing A.R.P. and other duties, but they had no proof of this. He was instructed to take the matter up with the Minister of Public Security.

"FLOATING CITY"

Big Circuit Deals

All the main provincial towns will be seeing the Reunion featurette, "Floating City," from the beginning of next month, in some cases for extended runs. According to Jack M. Phillips, sales manager, the company is selling this attractive feature most satisfactorily.

Amongst other deals negotiated are an entire A.B.C. No. 1 Circuit deal, exclusive of the main London theatres.

Renown's branches and agents are also daily sending in contracts on this picture and in the situations where it has already been publicly exhibited, namely, at the Beau Nash, Bath, and the Regal, Swindon, the reports from the managements state that the film was very well received and liked.

WHE-E-E!
-Their Brilliant Bombshell's here again!
-Dynamic-she's a Sensation
-and this means Box Office-

"One of the best musicals ever produced"
That's how they described "Down Argentine Way," but then they hadn't seen

THE GLAMOUR MUSICAL OF 1941

"That Night in Rio"

Songs!

"I'YI, YI, YI, YI"
(I Like You Very Much)

"CHICA, CHICA, BOOM, CHIC"

"BOA NOITE"
(Good Night)

"THEY MET IN RIO"

"THE BARON IS IN CONFERENCE"
by Mack Gordon and Harry Warren

Starring

Alice **FAYE** · *Don* **AMECHE** · *Carmen* **MIRANDA**

with

S. Z. SAKALL · J. CARROL NAISH · CURT BOIS · LEONID KINSKEY

Directed by Irving Cummings. Associate Producer, Fred Kohlmar. Screen Play by George Seaton, Bess Meredyth and Hal Long. Additional Dialogue by Samuel Hoffenstein. Based on a Play by Rudolph Lothar and Hans Adler. Adapted by Jessie Ernst. Dances staged by Hermes Pan

Released
AUGUST 11th

20th CENTURY FOX

RATIONED KINEMAS NO SOLUTION OF MAN-POWER PROBLEM

C.E.A. Rejects Ministry's Suggestion

PRESIDENT'S STATEMENT

AN undertaking that no first or second projectionists shall be called up until negotiations with the C.E.A. are concluded, has been given by the Ministry of Labour.

This development was announced at the last meeting of the General Council of the C.E.A., at which the President (Lt.-Col. S. K. Lewis) also stated that the suggestion was made that in view of the complaints of redundancy it might now be feasible to ration kinemas—a suggestion which the C.E.A. refused to entertain

The report of the sub-committee dealing with reserved occupations was submitted to the meeting.

A. FREEDMAN stressed the difficulties caused through the large number of operators already taken from London and the objection of the authorities to boys under age being in the box. This situation was aggravated when kinemas opened early in the day.

C. P. METCALFE remarked that a similar state of affairs existed in the provincial towns.

C. A. MATHES cited one locality where operators could not be got and the only alternative was to close down one day a week. He felt the sub-committee had done a lot but he would like to know the latest steps taken and possibly the delegates would be satisfied if they knew what was being done.

The PRESIDENT: Briefly this is what has happened since the last General Council meeting. Your General Secretary has literally become a shadow on the doorsteps of the Ministry of Labour and the Board of Trade, who have been very kind in the manner in which they have endeavoured to help us, because their interest in keeping kinemas open is just as great from their point of view as from our point of view.

One thing I want to make clear, we have adopted the diplomatic method feeling that we have been right in doing so. If it is necessary to breathe fire and brimstone I am just as capable as any of doing so should the occasion demand it, but I see no reason why the big guns should be let off yet if we can bring about the desired results and maintain amicable relations with the Government departments, which is the statesmanlike way of doing it

Speed an Essential

We have, through conciliatory measures with the Government departments tried to bring about a satisfactory solution to what is possibly the most serious thing we have had to face. We are fully cognisant of the necessity for speed in getting an early decision, but visualise a position where you have a Minister of Labour beset, as we are informed, by over 500 different associations and trades all hammering him on the question of reservation of key men.

Out came the schedule and we were informed, and got this assurance before the schedule was published, that even if projectionists may be retained at 35 we should still have the right of appeal. We carried that appeal to the Ministry of Labour, not only with our own weight but also with the weight of officials in other Government departments who have helped us, until we got to the point where the case was set out, formulated and tabled before the Minister of Labour.

Then we got to the point where there is a delay, and we could elicit no further reply except to see another official who would not be in a position to tell us anything more. We tried to get to see Mr. Bevin, which did not happen, so I sent a personal letter. I do not think we left anything out that could reasonably have been put in, nor was there anything extraneous.

Facts Not Generalities

It is no use going to a Government department indulging in generalities; these have to be backed up by facts. Therefore, your General Secretary sent out a questionnaire to all members on the ages and grades of projectionists in order to give the effect on kinemas if the schedule was adhered to. Only 70 or 75 per cent. of the total kinemas replied. Nevertheless, eventually we were received by Lord Terrington, who is a highly placed official at the Ministry of Labour, and a man of power and substance able to help us. I want to convey to you the difficulties with which this case is bristling.

We have had put to us, showing the boomerang effect of deputations of previous years, that this Association has complained of redundancy, so was it necessary now to have so many kinemas open and could we not ration them?

I and your sub-committee refused to have anything to do with that which would mean Tom Jones must close so that Jim Harris can keep open. We refused to discuss it.

A second suggestion was that we could pool projectionists and transfer labour from one part of the country to another. That would be very ineffectual because a man with domestic responsibilities is going to look askance at living in a place he does not know and working for someone he has never seen.

The fighting Services have said to the Minister of Labour that the type of man to be found in projection booths in this country is the type of man they want and they look to the Ministry to supply them. The Ministry of Labour, while trying to supply that demand, is trying to do so with the least effect on this Industry which it realises is part of the war effort of the country, and the Board of Trade is also anxious kinemas should remain open.

In the meantime Lord Terrington, in response to representations made, took it on his own responsibility to say that no projectionist over 25 would be called for his medical examination or for any of the Forces until this matter is settled.

That was a big step forward, because while Nero was fiddling it looked as if Rome—in the person of our projectionists—would burn. I asked him if I might tell our members and he said unequivocally "Yes."

Best of a Bad Business

Therefore:—

(1) Projectionists will not be called up until this matter is settled.

(2) I feel, but do not know if the officers would have any different ideas, we can no longer expect to retain the whole of our first and second projectionists over 25, and in order to make the best bargain we can and at the same time carry on our business we made a statement that we thought some 2,000 kinemas would have to close.

Whilst that was not categorically disbelieved, at the same time we were up against the fact that there was no evidence to prove that apart from a general statement it was suggested was there any objection to a questionnaire going out to all members, from the Board of Trade. I do not know what the contents will be, but as the result of replies received it will prove what the actual effect of this age reservation of 35 will be on the kinemas of the country. If our case is good then on an optimistic note I have no doubt that the Minister of Labour will go all out to help us all he possibly can.

That is the position, and I feel before it is over we shall in the pursuit of these inquiries possibly have to surrender some part of our projectionists in such a way as to render things difficult, but not impossible, to carry on our shows.

I can assure you with the able assistance of the sub-committee we are doing all we can to protect you in the only way I feel we can get some measure of success. If you want to get a deputation to sound the big drum to a Government Department and put their backs up I am ready to receive your instructions, but if so I must ask you to relieve me of any responsibility for its results.

An Excellent Report

F. A. PRIOR congratulated the President on the excellent report he had given on the negotiations and considered that every member of the General Council was deeply indebted to him and to the sub-committee who had dealt with the matter.

He deprecated the poorness of replies received to the questionnaire issued by the association and thought it was a standing disgrace that approximately only two-thirds of the members had answered, so that the Board of Trade had to do the work again. He also gave details of a scheme being put into operation over the reservation of accountants which he felt might be of interest and informative to the Council.

The President further stated that he understood that the questionnaire to be issued by the Board of Trade would comprise both male and female projectionists. Points bearing on the retention of female projectionists were being borne in mind.

The report of the sub-committee which was received and adopted is as follows:—

Unavoidable Delay

Owing to a number of circumstances which it is unnecessary to relate there has been a delay, for which the Sub-committee was in no way responsible, in obtaining a resumption of the discussions with the Ministry of Labour. As events have turned out, however, the delay has evoked some official sympathetic consideration for our case as the first thing that was conveyed to the Sub-committee at the interview was an expression of regret that the negotiations had not been resumed earlier and a firm promise that now they had been resumed they would be carried through by Lord Terrington without delay to a conclusion.

During this waiting period it was brought to the notice of the sub-committee that call-up notices were to be issued to projectionists at present reserved and immediate representations were made to the Board of Trade and as the result of the intervention of the Board of Trade with the Ministry of Labour an announcement was made that pending consideration of our case no first and second projectionists would be called to the Forces.

With regard to the interview itself the discussion was mainly concerned with statements by the sub-committee of the fact that the industry had parted with as many first and second operators as it could if kinemas were to remain open. Opposed to those statements were the demands which the Ministry of Labour received from the Forces to recruit essential trade services.

The Government Questionnaire

The questionnaire which had been circulated to the members was satisfactory as far as it went, but the replies received did not cover more than 3,000 kinemas, and to that extent both sides were without the complete facts to deal with the situation.

Accordingly, the meeting terminated in order that a questionnaire might be taken by the Board of Trade.

This official questionnaire will be issued immediately by the Board of Trade and a form is to be completed in respect of every kinema. This questionnaire is being issued with the full concurrence of the sub-committee. In no sense is a condition imposed by the Board of Trade as a threat, but there is a sanction attaching to it.

The Ministry of Labour has promised that its undertaking not to call any first or second projectionists to the Forces shall continue until the negotiations are concluded, provided every kinema responds to the questionnaire. **Any exhibitor who fails to respond will lose his right to apply for the reservation or deferment of his projectionists.**

Lord Terrington has promised that as soon as the replies are received—and this process should not take much more than a fortnight from the date of issue—he will immediately resume discussions with the sub-committee.

Facts are Called For

The sub-committee has also been made aware that there are different views, always worthy of consideration, as to procedure to be followed. Some of the suggestions have been of the kind that we should even approach the Prime Minister instead of carrying on negotiations as at present.

The sub committee would briefly epitomise the present position that without factual corroboration it is found difficult to get our assertions accepted at their face value, yet on the other side there seems to be an unwillingness to press, in the absence of facts, the full extent of their demands. In order to get at the facts an official quesionnaire is being taken and as soon as that has been done the sub-committee anticipates that each side will be able to arrive at a satisfactory solution mased upon actual facts. It, therefore, cannot see that any useful purpose would be served by departing at this stage from the procedure which it has been following. *This does not prevent the sub-committee from recommending to the General Council at a later stage, and it would not hesitate to do so, any action which might be thought necessary if a solution satisfactory to the General Council was not reached.*

Lt.-Col. S. K. Lewis, president of the C.E.A., who gave a full account of the negotiations with the Ministry of Labour on the subject of the reservation of projectionists

SHORT FILMS AS QUOTA

C.E.A. Defer Action

At the Llandudno meeting of the General Council of the C.E.A. the General Purposes Committee reported having received a recommendation from the Devon and Cornwall Branch that:—

(a) The age of British films to rank for quota be increased;

(b) Short and long films should count as one and that serials should count as long films.

The Committee has also received a resolution from the Portsmouth Branch supporting the resolution of the Devon and Cornwall Branch that all shorts should count for long quota and asking that the General Council would endeavour to procure this amendment.

These matters, it is pointed out, would involve amendment of the Cinematograph Films Act, which is not practicable at the present time. Accordingly these recommendations have been noted for the time when amendment is under consideration.

WAR DAMAGE

Coun. Gent's Query

Coun. H. S. GENT raised various matters relative to insurance under the War Damage Act Business Scheme in which replies given to inquiries by various rating authorities appeared to be at variance with Norman Hart's opinion and advice.

Mr. Hart explained that the replies given previous to the letter from the Board of Trade dated May 27, as set out in the report, had been made without going fully into the matter. He and the General Secretary had discussed it most thoroughly with the Board of Trade and the letter had been the result which covered exhibitors until a decision had been reached.

F. A. PRIOR gave a brief outline of the points which he had submitted to Sir Herbert Williams, M.P., on the Finance Bill.

The report of the committee was received and adopted.

National Service Problems

PRESSURE EXERTED ON KINEMA EMPLOYEES

C.E.A. Action

AT last week's meeting of the General Council the General Purposes Committee reported that it was brought to the notice of the association that pressure was being exerted, particularly in Scotland, on the over 41's in interviews under the Registration for Employment Order. In reply to these representations the following letter has been received from the Ministry of Labour and National Service dated May 29:

As explained in my recent communication to you each case requires to be dealt with on its merits. It is, however, open to employers to make representations to the manager of the employment exchange concerned if an employee has been advised that he is regarded as available for other work. In addition, if any manager is directed to transfer to other employment, he has a right of appeal against such transfer to an independent Local Appeal Board.

In view of the importance of this correspondence it has been circulated to all the branches.

In a letter to the branches the addresses of the Divisional Labour Offices were also given and a recommendation made which the committee cordially endorses that where there is a local Divisional Labour Office within a branch area the branch should take the earliest opportunity of contacting the local Divisional Labour Controller.

Position of Usherettes

It is also reported that representations had been made to the Ministry of Labour urging that pressure should not be brought to bear upon our usherettes and other young female labour, in reply to which the following letter, dated May 24, had been received from the Ministry of Labour and National Service:

It has now been decided that each case will require to be treated on its merits at the selection interview which will be arranged in due course following registration.

The guiding principle at these interviews will be whether a young mobile woman can either be spared or replaced by an older and possible immobile woman.

In this connection the exchanges will have due regard to the difficulties in which kinemas might be placed in industrial areas if it is not possible to provide suitable substitutes.

Tommy France as Liaison Officer with C.T.B.F.

FRANK TILLEY'S NEW APPOINTMENT

In view of the increasing activities in prospect for the Benevolent Fund, the Legal, Finance and Parliamentary Committee thinks it would be useful to appoint an honorary liaison officer between the C.E.A. and the Benevolent Fund. If the Benevolent Fund becomes as active as can be envisaged there would inevitably be a great deal of work to be done by your General Secretary for which he is not always free to give necessary time, and it would be useful if there were someone to supersede any local organisations but would, among other things, provide a information to them, enabling them to support the fund more effectively.

T. FRANCE

For such an honorary appointment your committee can have no better person than Thomas France, who had assented to undertake it. The committee accordingly unanimously submits its recommendation in this matter for confirmation by the General Council.

Mr. France said there had been a certain amount of criticism in relation to lack of publicity as to the activities of the Benevolent Fund and, while he could not undertake collection of money for the fund he would do anything he could to help it and to see that the C.E.A. was well informed about its activities. He was sure he had the co-operation of the General Council.

The appointment of Mr. France was agreed unanimously.

Tilley with C.T.B.F.

Reference was made at the meeting of the General Council to the impending departure from the association of Frank Tilley to take up important work on behalf of the Cinematograph Trade Benevolent Fund.

The association, the report states, has always had a high appreciation of the very valuable work which Mr. Tilley has done for it and naturally parts with him with regret, but at the same time with a feeling of satisfaction that his outstanding ability will not be lost to the Trade. It wishes him every success in his efforts for the Benevolent Fund and assures him of the C.E.A.'s full co-operation.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Atlantic Ferry (Warner)—British.	106 min. (U)	Michael Redgrave, Valerie Hobson, Griffith Jones.	Spectacular British maritime adventure melodrama, describing the inauguration of the first regular steamship service to America. Story authentic and impressive, characterisation very good, direction resourceful and thrills terrific.	Excellent general booking. Great for the family.
Barnyard Follies (B. Lion-Republic)—American.	69 min. (U)	Mary Lee, Ruth Davis, June Storey	Juvenile musical comedy drama, telling how a band of youngsters prevent crooks from gaining control of an orphanage. Story simple, but bright, talent good and staging colourful.	Attractive general supporting proposition. Great for youngsters.
Behind the News (B. Lion-Republic)—American.	74 min. (A)	Lloyd Nolan, Frank Albertson, Doris Davenport	High-pressure newspaper melodrama turning on the adventures of a cub reporter. Sentiment somewhat heavy but action fast, acting keen and climax suspenseful	Very good programmer. Nothing to harm youngsters.
For Ever England (International Film Renters)—British.	71 min. (U)	John Mills, Betty Balfour.	Spectacular Naval romantic melodrama, originally reviewed under the title "Brown on Resolution" in the KINE of May 23, 1935.	Outstanding revival. Good for the family.
Great Train Robbery, The (B. Lion-Republic)—American.	63 min. (U)	Bob Steele, Claire Carleton, Milburn Stone.	Gangster melodrama with a railway background. Story actionful, teamwork tireless, thrills spectacular and comedy and sentimental relief popular. Title values good.	Good two-feature programme proposition for the masses and youngsters.
Leatherpushers, The (G.F.D.-Universal)—American.	63 min. (U)	Richard Arlen, Andy Devine, Astrid Allwyn.	Breezy, actionful sporting comedy drama. Story lively, humorous and romantic relief bright and fights exhilarating. Title values strong.	Capital two-feature programme booking for the masses, family and youngsters.
Sis Hopkins (B. Lion-Republic)—American.	98 min. (U)	Judy Canova, Bob Crosby, Charles Butterworth	Spectacular musical comedy extravaganza, with a collegiate background. Story familiar, but teamwork bright, treatment resourceful, tunes good and staging elegant.	Capital light booking for all classes. Great for youngsters.

*British Picture.

REVIEWS FOR SHOWMEN

Atlantic Ferry

Warner. British (U). Directed by Walter Forde. Featuring Michael Redgrave, Valerie Hobson and Griffith Jones. 9,683 feet. Release not fixed.

SPECTACULAR British maritime adventure melodrama, describing the inauguration of the first regular steamship service between England and America. The architecture of the period story is, at times, a little cumbersome, but its colourful authenticity and vividly realistic and thrilling sea spectacle subsequently conquer its initial lack of showmanship. Its timely contribution to Anglo-American friendship confirms the dignity of its majestic craftsmanship.

Terrific title and no mean star values underwrite confident box-office success. Excellent general booking, a British maritime masterpiece.

Story.—David and Charles MacIver, young Liverpool shipowners, have faith in steam, but David, the elder, loses his when their first steamship sinks at its launching. Charles determines to experiment again, and the brothers sever their business relationship.

Meanwhile, David becomes engaged to Mary Ann Morison, daughter of a Customs official, and establishes a sailing ship monopoly by forming an alliance with George Burns, an old rival. Mary Ann and Charles are mutually attracted, and through her Samuel Cunard, founder of the famous Atlantic line, and Robert Napier, the eminent engineer, go into partnership with Charles. The *Britannia* is the result. The boat arrives in Boston in record time on her maiden voyage.

On the return journey a terrific storm is encountered, but Charles, risking his life, repairs a damaged paddle-wheel. Within a few hours of shore they run into fog. David learns that a light-buoy at the mouth of the river is adrift and sets off in a tender to warn those aboard. He is run down and killed. His death leaves the way clear for romance between Mary Ann and the vindicated Charles.

Acting.—Michael Redgrave is good as Charles, but workmanlike and sincere as his portrayal is, it is a little lacking in inspiration. Griffith Jones has less to do, but is more impressive and true to character as David. Valerie Hobson meets all demands as Mary Ann.

Hartley Power, Margaretta Scott, Milton Rosmer, Frederick Leister, Edmund Willard and Henry Oscar distinguish themselves at the head of a strong and competent supporting cast.

Production.—The early development is slightly impeded by elaborate description of the horrors of the old "coffin" ship. The actual story does not really assert itself until Charles has to fight down opposition in proving his faith in the future of steam.

The true story, with its emotional urge, its many spectacular highspots, and the terrific culminating storm sequences, is inspiring testimony to the courage and fortitude of British maritime pioneers.

Points of Appeal.—Authentic, inspiring and actionful story, accurate and impressive characterisation, appealing and spirited romantic angle, strong human and feminine appeal, absorbing and colourful detail, terrific, breathtaking spectacle, popular stars and box-office title.

The Leatherpushers

General F.D.-Universal. American (A). Directed by John Rawlins. Featuring Richard Arlen, Andy Devine, and Astrid Allwyn. 5,744 feet. Released August 25, 1941.

BREEZY, actionful sporting comedy drama, telling how an eager young boxer and attractive girl reporter beat the big fight racket. The story itself is good, but nothing is left to chance. The background is tightly packed with authentic and amusing detail and effectively punctuated with thrilling fights. Eager teamwork—the popular stars are in fine fettle—and resourceful direction effectively co-ordinate plot and by-plot. Four-square, the picture crowns its rousing accomplishments with a magnetic title. Capital two-feature programme booking for all classes.

Story.—Dick Roberts, a natural born fighter, is signed up by Slick Connelly, an unscrupulous manager. Unknown to Dick and his pal Andy, Connolly arranges all Dick's fights. Subsequently, Pat Danbury, a pretty young sports-writer, acquaints Dick with the truth. Later, Pat becomes Dick's manager, and he agrees to donate part of any prize money to a home for down-and-out boxers.

Dick is to meet Tim Gorgan, a champion, but is framed by Connolly's associates and suspended by the boxing commission. Eventually, he is cleared, but on the eve of his return fight with Gorgan Andy is stabbed by the vengeful Connolly. Dick gives his blood, but refuses to call off the fight. He is soon in danger of being knocked out, but Andy's encouraging words, relayed by radio, give him the will to win. His victory leads to romance between him and Pat.

Acting.—Richard Arlen looks the part as the fighting Dick, Astrid Allwyn acts with plenty of spirit as Pat, and Douglas Frawley makes a good villain. Andy Devine is responsible for breezy comedy relief as elephantine Andy. All the supporting types convince.

Production.—The story quickly gets under way, and it never calls a halt. As for the big fight itself, it admittedly exceeds the bounds of credibility—it is unlikely that a fighter, weakened by giving his blood, would have the strength to participate in a title fight, even if he were permitted—but so exciting and amusing is its showmanship that its rousing entertainment amply cloaks its improbability.

Points of Appeal.—Lively story, good romantic comedy relief, lively scraps, hectic grand finale, popular cast and great title.

Sis Hopkins

British Lion-Republic. American (U). Directed by Joseph Santley. Featuring Judy Canova, Bob Crosby and Charles Butterworth. 8,832 feet. Release not fixed.

SPECTACULAR musical comedy of manners, a laughable and exhilarating debunking of the nouveau riche, telling of a hillbilly girl's hectic experiences at high school and in high society. The exuberant Judy Canova gives all she's got to the familiar, but infallible, story—and when it comes to versatility, personality and eccentric pep she's got plenty—but she is not the only pebble on the beach.

An attractive supporting team, elaborate staging, lively slapstick, tuneful numbers and a colourful grand finale complete a jolly, well-balanced piece of box-office buffoonery. Capital light booking, one with real star values, for all classes

Story.—Horace Hopkins, a plumbing millionaire living in retirement, is neglected by his snobbish wife, Clara, and daughter, Carol. He accepts an invitation to visit his hillbilly niece, Sis Hopkins, and repays her kindness by sending her to the same school as Carol. She is snubbed by Carol and her social set, but finds a friend in Jeff Farnsworth, leader of the college band. He invites her to take part in the college musical production.

She is a hit, but her success only adds to Carol's jealousy. Carol resorts to subterfuge to get rid of Sis, but without avail. Later, Sis is branded a thief while trying to cover up Horace Hopkins' innocent interest in a showgirl. She is expelled from the school, but Horace, who had been ill, learns of her predicament in time to clear her name. She puts the play over and, at the same time, wins Jeff.

Acting.—Judy Canova works hard and is tremendously versatile as Sis. She is not only equal to every demand, but knows how to improvise. Charles Butterworth has his moments as Horace, and Jerry Colonna, another inimitable comedian, registers as an eccentric professor. Bob Crosby, Susan Hayward and Katharine Alexander complete a happy and resourceful cast as Jeff, Carol and Clara.

Production.—The framework of the entertainment is not new, but the furnishing—the by-play, the slapstick interludes, spirited romantic asides, buffoonery at the expense of the "upper ten," and the tunes—certainly is. What is more, the improvements and renovations are carried out by a particularly attractive and versatile cast. In short, showmanship—directorial verve—is the key to irresistible light entertainment.

Points of Appeal.—Bright, cheery story, versatile and attractive cast, tuneful numbers, elegant staging, lively slapstick, and box-office stars.

Behind the News

British Lion-Republic. American (A). Directed by Joseph Santley. Featuring Lloyd Nolan, Doris Davenport, and Frank Albertson. 6,637 feet. Release not fixed.

HIGH-PRESSURE newspaper melodrama, turning on the adventures and misadventures of an eager, idealistic cub reporter. It also describes the rehabilitation of a brilliant, but cynical, disillusioned "old timer." In spite of its occasional unevenness the drama carries considerable punch and, with it, the key to mass and industrial appeal.

Tile and star values are self-evident. Very good "programmer" for the majority of halls.

Story.—Jeff Flavin, a college graduate, wins a scholarship which entitles him to six months' employment on a big daily newspaper, and he is set to work under the wing of Stuart Woodrow, a cynical, alcoholic, ace reporter. Stuart sees in Jeff his former enthusiastic and idealistic self and, for this reason, resents Jeff. Jeff returns good for evil by covering an important story for Stuart while Stuart is suffering from a hangover. Stuart learns to like Jeff, but, nevertheless, feels he would be better off out of the newspaper game.

Jeff is then made the victim of a hoax, but he refuses to leave. While in court Jeff sees an innocent Mexican convicted for the murder of a ruthless gangster. Because of his knowledge of Spanish Jeff knows the Mexican has been framed. He imparts the information to Stuart and forces him to act. They also learn that the district attorney had arranged the gangster's murder and had made the innocent Mexican the scapegoat. The full story results in the district attorney being put where he belongs, in Stuart's rehabilitation, and in Jeff becoming a fully-fledged reporter.

Acting.—Lloyd Nolan is well cast as the cynical, wisecracking, alcoholic Stuart, and Frank Albertson is convincing as the enthusiastic Jeff, but Doris Davenport rather forces the pace as the neglected Barbara. All the supporting types are well drawn.

Production.—The story takes its journalism a little too seriously—few reporters have the temerity to masquerade as crusaders and reformers—and its sentiment is somewhat heavy, but its roughstuff, its skirmishes with political crooks and gangsters, definitely has punch. This, together with its usually fast action, breathless wisecracking and suspenseful climax, carries it well up in the popular programme category. Star and title values should do the rest.

Points of Appeal.—Fast-moving story, good dramatic twists, crisp characterisation, popular romantic element, good detail, exciting climax, intriguing title, and popular stars.

Barnyard Follies

British Lion-Republic. American (U). Directed by Frank MacDonald. Featuring Mary Lee, Rufe Davis and June Storey. 6,186 feet. Release not fixed.

JUVENILE musical comedy-drama, telling how a lively and resourceful band of youngsters prevent crooks from gaining control of an orphanage. The story is quite simple, but the acting talent, both juvenile and adult, is wide. So is the embellishment. Bright trimmings, quaint and picturesque atmosphere, and eager teamwork consolidate obvious mass, family and juvenile appeal. Attractive and agreeable general supporting proposition.

Story.—Pappy Cheshire, kindly superintendent of an orphanage, uses a thousand pounds of the orphanage funds to buy farming equipment. His idea is to make the orphanage self-supporting. Hiram Crabtree and Sam Spitz, two crooked contractors, are equally determined to maintain control of the orphanage. Their first move is to accuse Pappy of misappropriating orphanage funds. At this juncture Pappy learns he has inherited a night club, but when he goes to collect he finds the property insolvent.

The performers, headed by Jeff Hill, demand their salaries, but when they hear of Pappy's plight they volunteer to help him out. Bubbles Martin, resourceful leader of the orphanage, collaborates. Plans are made to stage a benefit show, but Crabtree and Spitz hit back by getting the barn in which the entertainment is to be staged condemned by the fire department. Not to be outdone, Bubbles stages a phoney fire and then tricks the assembled crowd into attending the show. Crabtree and Spitz get their just deserts and Pappy's scheme is vindicated.

Acting.—Mary Lee is a hard-working and versatile Bubbles, Jed Prouty and Victor Killian are well cast as the crooks, and Rufe Davis, a clever mimic, and a number of talented juveniles give good support.

Production.—The first half has more noise than action, but the second, with its engaging horseplay, effective song and dance interludes, spectacular slapstick fire sequence, and big culminating variety show, more than makes amends. All told, the film is bright and novel juvenile entertainment of considerable adult appeal. The technical qualities are, needless to say, first-class.

Points of Appeal.—Engaging and unusual story, clever teamwork by resourceful and versatile youngsters, bright song and dance intermissions, spectacular slapstick, refreshing atmosphere, convenient footage, and good title and popular young cast.

The Great Train Robbery

British Lion-Republic. American (U). Directed by Joseph Kane. Featuring Bob Steele, Claire Carleton, and Milburn Stone. 5,673 feet. Release not fixed.

GANGSTER melodrama, with a railroad background, describing the spectacular theft of a complete bullion train and the ultimate apprehension of the culprit. The story is a little involved, but although its timetable is intricate, it is not lacking in action. Neither is its by-play, born of maternal and romantic vicissitudes, dull.

Obvious title values consolidate its pungent, popular and compact entertainment. Good two-feature programme proposition for the masses, family and youngsters.

Story.—Tom Logan, a railroad detective, and his brother Duke, a gangster, are rivals for Kay Stevens, singer in night club. Kay learns that Duke is planning to rob the Comanche, a bullion train. She tries to warn Tom, but is kidnapped. The train is held up according to plan and driven into a lonely siding.

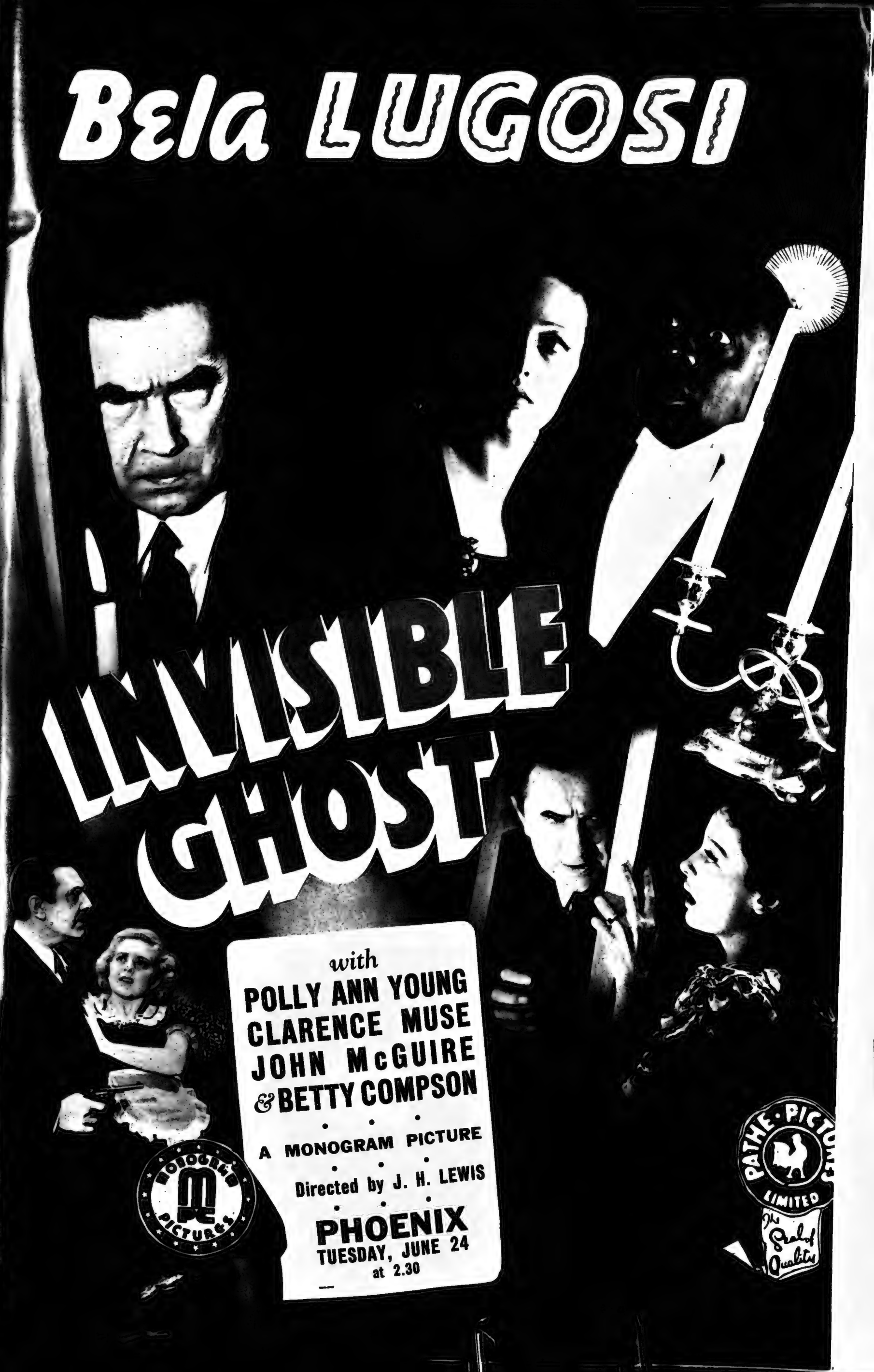
Meanwhile, Tom learns of the theft and goes in pursuit, but is roughly handled. Later, Whiskers, an old prospector, sees the crooks at work and informs the battered Tom. Tom again goes in pursuit, but this time he is more successful. In the hectic finale the crooks are apprehended, and Duke, their leader, is conveniently killed.

Acting.—Bob Steele contributes a tireless portrayal as the determined, straight-shooting Tom, Milburn Stone is adequate in contrast as the unscrupulous Duke, and Claire Carleton displays versatility as Kay. Helen MacKellar is responsible for a tear here and there, as the unhappy Mrs. Logan, the boy's mother.

Production.—The tale is told partly in retrospect, but although this form of treatment is more colourful than direct, essential action is not impeded. From start to finish the development is spaced with spectacular thrills.

Popular comedy and sentimental relief—much play is, for instance, made of the blood relationship of the hero and his crooked brother and the predicament of their mother—effectively colour the whole. Incidentally, the film has no connection with the early silent thriller, apart from its box-office title.

Points of Appeal.—Actionful story, realistic thrills, popular sentiment, appropriate comedy, effective vocal relief, realistic atmosphere, popular cast and great title.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JOHN McGUIRE
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Directed by J. H. LEWIS
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AND HIS BAND
SANDY MACPHERSON
MANTOVANI
NORMAN EVANS
SIDNEY BURCHALL
BERYL ORDE
JEANNE DE CASALIS
MA FU · NEWMAN MOND
ROLLO, EARLE & CAROLE

PATHE · PICTURES LIMITED
The Seal of Quality

PRODUCED BY FRED WATTS

PHOENIX
TUES., JUNE 24, 2.30

PATHE
Gazette
IIC NEWSREEL NO. 1

KINEMACOGRAPH WEEKLY
Pathe
PRESENTS A THRILL-A-SECOND
ACTION DRAMA
NEIL HAMILTON
and
DORIS DAY
in
FEDERAL FUGITIVES
TRADE SHOW
PHOENIX THEATRE
TUESDAY JUNE 24,
PATHE GAZETTE
PUBLIC
NEWSREEL
No. 1
PATHE · PICTURES
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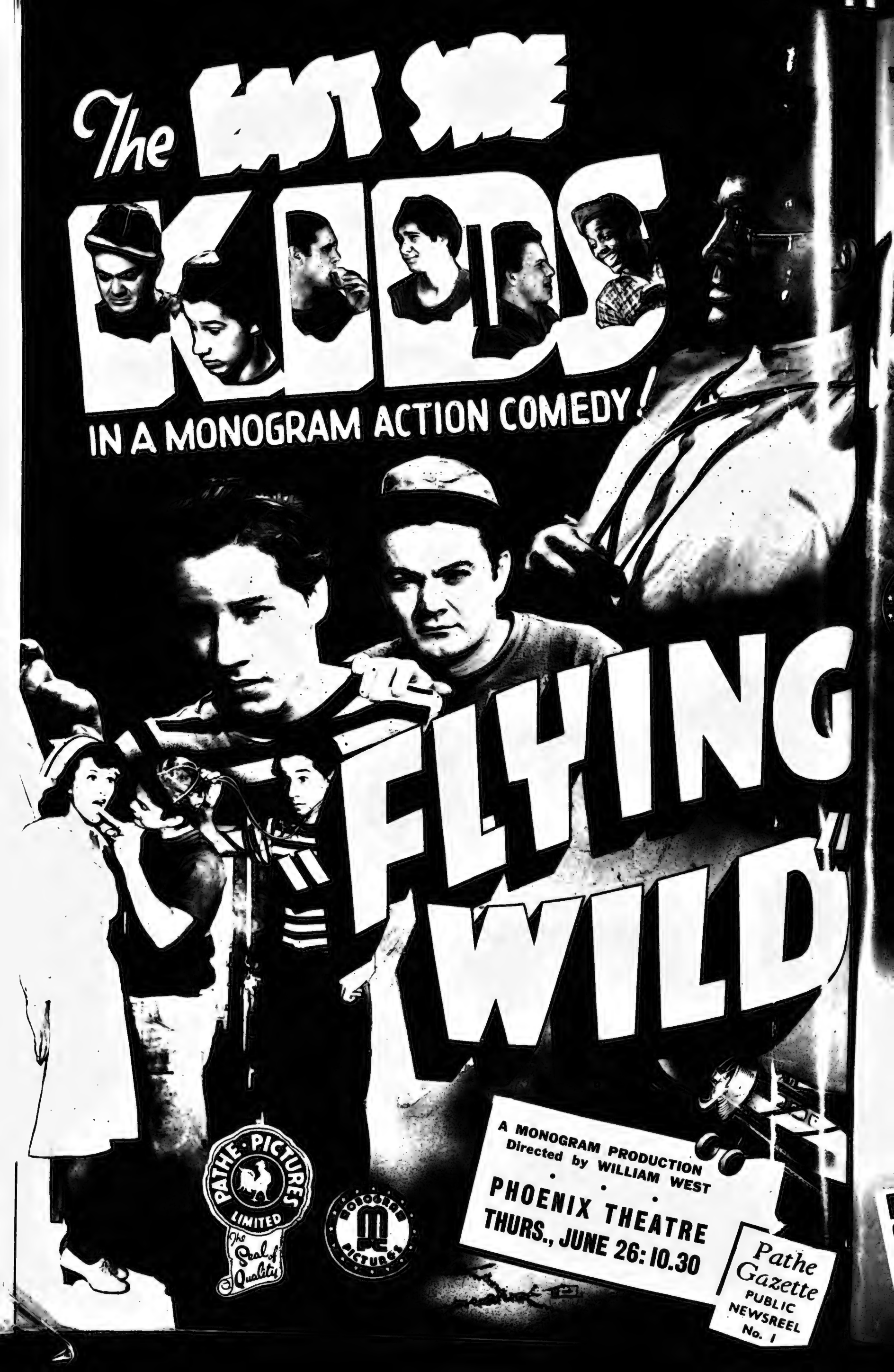
The Seal of Quality


The EAST SIDE KIDS
IN A MONOGRAM ACTION COMEDY!
FLYING WILD
A MONOGRAM PRODUCTION
Directed by WILLIAM WEST
PHOENIX THEATRE
THURS., JUNE 26: 10.30
Pathe Gazette
PUBLIC NEWSREEL No. 1
PATHE · PICTURES LIMITED
The Seal of Quality
MONOGRAM PICTURES

JACK LONDON'S ACTION FILLED THRILLER

MICHAEL WHALEN
GRACE BRADLEY

'SIGN OF THE WOLF'

MONOGRAM PICTURES

A MONOGRAM PICTURE
Directed by
HOWARD BRETHERTON

PATHE GAZETTE
Public
NEWSREEL No. 1

PHOENIX
TUES., JULY 1, 10.30

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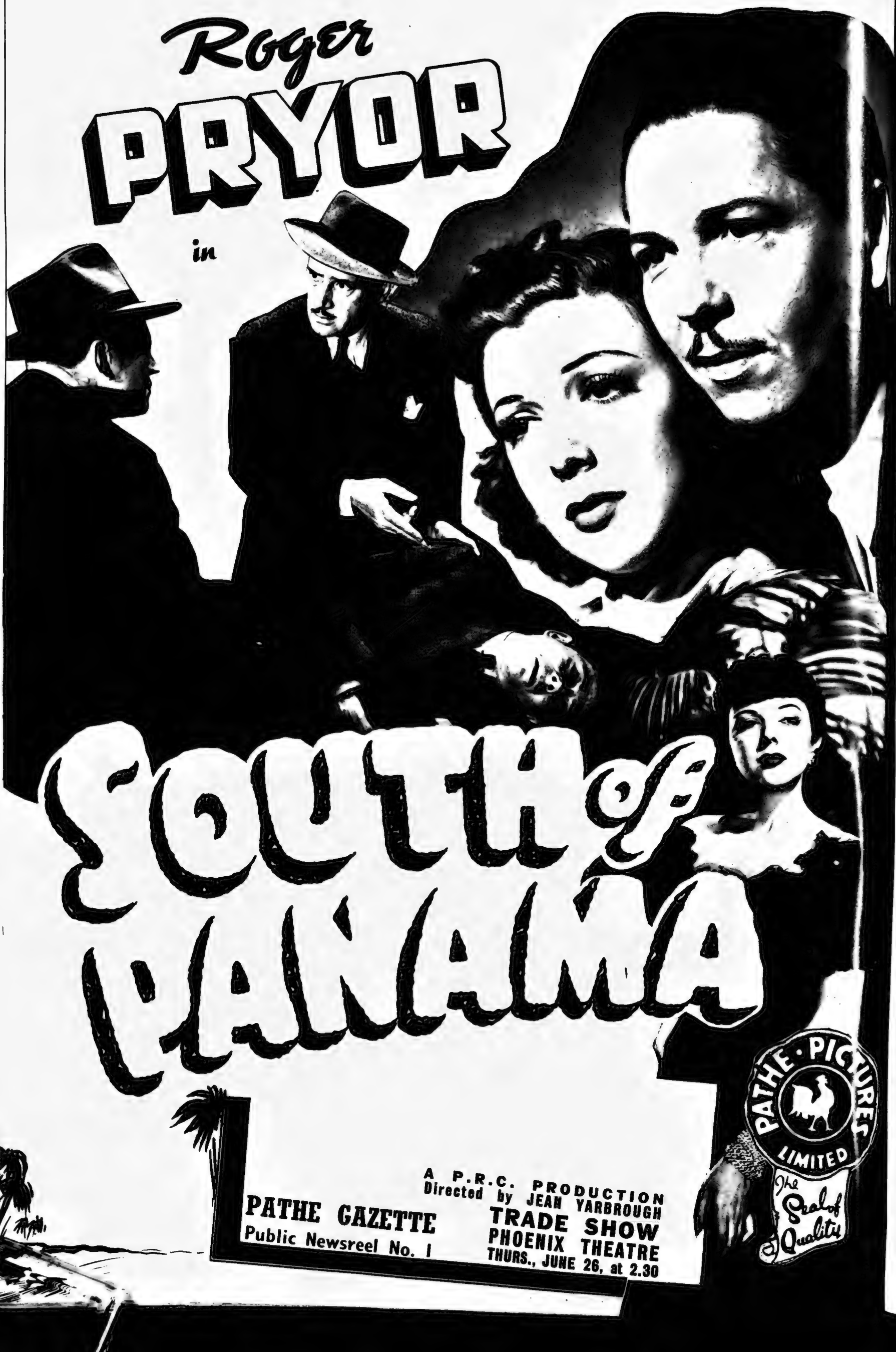

Roger
PRYOR
in
SOUTH of PANAMA
PATHE GAZETTE
Public Newsreel No. 1
A P.R.C. PRODUCTION
Directed by JEAN YARBROUGH
TRADE SHOW
PHOENIX THEATRE
THURS., JUNE 26, at 2.30
PATHE PICTURES
LIMITED
The Seal of Quality

NAMES in the NEWS

Norman King, who has been appointed Midland manager for M-G-M in succession to the late Bernard Cresswell, is well known in the Birmingham area, having been No. 1 salesman for that company since January, 1940. Mr. King entered the Trade 20 years ago. After service with the R.A. during the Great War he joined the West of England staff of the Paramount Film Service with whom he served in that territory for 15 years. For two years subsequently he was associated with United Artists' Cardiff branch.

An expert swimmer, Mr. King held the championship of the Torquay Leander Club for several years before he came to Birmingham. Hearty congratulations have awaited him from local exhibitors and his fellow travellers in the Birmingham area.

Two new appointments in the North-Western Circuit, Liverpool, are **H. Wilson Burrows** and **R. R. Burnett** as relief managers. Neither have had previous experience in the kinema Trade. Mr. Burrows has been connected with ballroom management, whilst Mr. Burnett has been for many years associated with the theatrical side.

David Noah has been appointed manager and licensee of the Royal, Wigan, in succession to Mrs. Dixon.

S. A. Williams has succeeded Thomas Sharples as manager of the Olympia, Blackburn. Mr. Williams comes from Crewe. For some time Mr. Sharples has been in charge of both the Olympia and Central Hall kinemas; he will now concentrate on the Central Hall.

J. Levy has taken over the managership of the Picturedrome, Darlaston, S. Staffs, owned by Colmore Entertainments, Ltd.

Frank Prior has returned to Croydon as manager of the Savoy, Broad Green. It will be remembered that for many years he was manager of the Hippodrome, Croydon, and subsequently became manager of the Davis Theatre. When he left to take a London appointment Mr. Prior was succeeded by Harold Arnold, previously Davis Theatre publicity manager.

H. W. Harward has found it necessary from personal reasons to resign from his position as general manager of the Bournemouth Electric. Mr. Harward has been associated with the entertainment world of Bournemouth longer than any other manager. Prior to joining the Electric he was manager for some years of another local kinema, and before coming to Bournemouth was in London and America.

Robert Wood, manager of the King's, Sunderland, for many years, took over on Saturday the management of the Havelock at Sunderland. Mr. Wood has been a manager in the Gaumont-British circuit for about 20 years.

John Wm. Ogden, who has been chief operator at the Forum, West Hartlepool since it opened four and a half years ago, has been promoted to house engineer in charge of the equipment of the A.B.C.'s five kinemas at Hull. He served a seven years' apprenticeship as a colliery electrical engineer. After working three further years industrial depression put him out of work. At 24 years of age he started in the kinema industry as a rewind boy, and after six months took over projection of silent films. He installed and subsequently operated the first B.T.H. system used in the north of England. Previous to his appointment to the Forum he was chief operator at the Avenue, Coxhoe, County Durham.

Renting Changes

Dan Fish, who has been representing A.B.F.D., will in future deal with independent as well as other films from his offices in Donegall Street; Raymond Stross returns to the film-renting side of the industry, will represent A.B.F.D., and will operate from offices in North Street Arcade, Belfast.

CORRECTION

The Butcher's film, "Facing the Music," is to be Trade shown at the Cambridge Theatre on July 1 at 2.30 p.m., and not at the Phœnix as reported in last week's KINE.

Obituary

Leicester Exhibitor Bereaved

Bert W. Cole, who was for many years well known in Leicester kinema circles, lost his wife under tragic circumstances.

Mrs. Cole had been in ill-health for some considerable time and had taken an overdose of drugs. At the inquest it was brought in as a verdict of suicide at a time when the balance of her mind was disturbed. She was formerly interested in the Women's Liberal Association and also supported her husband in many of his public activities.

We regret to announce the death of Arthur H. Brades, who was manager of the Gaumont, North Finchley, since its opening. Mr. Brades, who was very popular with his clientele, had been with the circuit for 20 years. He was a highly qualified musician and frequently played the organ at the kinema.

He had been ill for some months and died last week after two months in hospital. A funeral service was held on Saturday last at Christ Church, North Finchley, and the interment was at St. Pancras.
Repairs are nearing completion at the Palace,

A. W. Black, who is connected with several Leicester kinemas, lost his father

Susan Hayward, who is featured in SIS HOPKINS (British Film) reviewed in this issue

MANCHESTER POLICE REPORT

Ninety-eight Kinemas in the City

Manchester Chief Constable, in his annual report, mentions that premises licensed under the Cinematograph Act, 1909, numbered 109, of which 98 were regularly used for the purpose of commercial entertainment. Theatres licensed for the public performance of stage plays and musical hall entertainment numbered 14.

During the year three persons were convicted for offences under the Cinematograph Act, and in addition seven persons were convicted under the Theatres Act, 1843.

All Trade shows of films held during the year prior to public exhibition were attended by police officers and reports submitted. Some 4,815 visits had been paid to places of entertainment.

Police visits to film stores, repair and despatch rooms registered under the Celluloid and Cinematograph Film Act, 1922, numbered 558. Twenty premises had been registered for the purpose.

FORMBY'S AID FOR BLITZED AREAS

Plymouth and Sheffield Shows

George Formby's flying matinee at Plymouth, at the Odeon, had the effect of very considerably augmenting the much-needed Lord Mayor's Relief Fund. The star must have been impressed by his surroundings. The well-built Odeon stood as an island landmark in the midst of fields of debris.

Lord and Lady Astor (the Lord Mayor and Lady Mayoress of Plymouth) met George Formby, who had supporting him Nellie Wallace, Paddy Browne (from the May Fair Hotel), Reggie Radcliffe, Freddie Bamberger, Leslie Strange, "The Three Swing Sisters," and J. Grant Anderson, and they were all heartily thanked by Lady Astor.

The proceeds amounted to nearly £1,000.

Sheffield Matinee

Formby is making a personal appearance to help the Lord Mayor of Sheffield's Air Raid Distress Fund at the Regent, Sheffield, this week where his film "Spare a Copper," is being shown.

G.-B., who are allowing the use of the theatre, and R. T. Rea, the manager, who is making the arrangements, are hoping to raise about £1,000. A patron has given £50 for two 7s. 6d. tickets

KINEMA SACRIFICES SUNDAY SHOW

War Weapons Gesture

Like other kinemas in all parts of the country, the County at Fleet, Hants, played an important part in the local War Weapons Week. On the representation of Manager R. C. MacIver, Odeon head office agreed to forego the first performance on Sunday to enable the opening ceremony to take place inside the theatre, which was also the saluting base for the procession. The goal was £50,000, but the figure realised was £132,000. Not bad for a town of only 6,000!

Foyer as Dump

The effort of the education authority to encourage school children to collect salvage from their homes was aided by G. Barker, of the Forum, West Hartlepool, who allowed the foyer of the kinema to be used for an interesting display of salvage material and war weapons.

Reopenings on the Emery Circuit

Luxor Kinema (Emery Circuit), Hulme, Manchester, which was damaged by enemy action a few months ago, has been reopened. Repairs are nearing completion at the Palace, Nuneaton, another theatre in the same circuit, which is expected to reopen within the next few days.

Only one theatre—the Star, Sheffield—in the Emery circuit, is now out of action. This theatre was damaged during a "blitz" some months ago, but the work of repair has been held up mainly through difficulty in obtaining the necessary labour and materials.

P.C.T. BRIGHT SPOT IN DULL MARKET

A.B.P.C. Affected by Sale Rumours

APART from a general improvement in P.C.T. issues, the kinema share market was rather lifeless in tone during the past week.

Of the P.C.T. stocks, the 7½ per cent. preferred ordinary rose 9d. to 11s. 9d., the "A" preference 7½d. to 19s. 4½d., and the "B" preference 1s. 10½d. to 16s. 10½d. P.C.T. Construction 7 per cent. preference rose 4½d. to 19s. 10½d.

Elsewhere, Gaumont debentures were nominally 30s. down at £61½, but Gaumont preference rose 6d. to 6s. 9d.

A.B.P.C., still under the influence of the negotiation rumours for the sale of Mrs. Maxwell's holding, recovered 3d. to 6s.

UNITED CURZON CINEMAS

£63,000 Liabilities

MEETINGS of creditors and shareholders in United Curzon Cinemas (Subsidiary), Ltd., 46, Bedford Row, W.C., matter were held recently at the offices of the Board of Trade, Carey Street, London, W.C.

The Official Receiver reported that the company was formed in December, 1938, with a nominal capital of £10,125, the whole of which had been issued for cash.

The company opened The Paris Cinema in the West End and exhibited chiefly Continental films. Attendances were fairly good, but the company appeared to have lost money from the start. At the outbreak of war the kinema was closed down for 14 days and afterwards opened at irregular intervals. In September, 1940, the kinema was requisitioned by the Office of Works.

The draft statement of affairs showed liabilities of £64,873, of which over £63,000 was due to the landlord. The only asset was £225 cash at bank.

The liquidation was left in the hands of the Official Receiver.

New Private Companies

H.D.P., Ltd.—Registered June 9. Capital, £100 in 100 shares of £1 each. Proprietors of theatres, kinemas, etc. The directors are: John W. Pemberton, 82, Shaftesbury Avenue, W.1, theatrical manager; Edward R. Hall, 143, Park West, W.1, glass merchant; Anna Duse, 12, Abercorn Place, N.W.8, theatrical producer. Secretary: W. 41, Curtis, Solicitors: N. A. Woodiwiss and Co., 32, Sackville Street, W.1. Registered office: Ambassador Theatre, West Street, W.C.2

Barrfield's Entertainments, Ltd.—Capital, £1,000 in £1 shares. Entertainment proprietors, etc. Subscribers: John Broadfoot Wardhaugh, C.A., 194, West Regent Street, Glasgow, and John Tindal, solicitor, 113, St. Vincent Street, Glasgow

Glen Cinema Buildings, Ltd., 14, Bonaccord Square, Aberdeen.—Capital, £500 in £1 shares. Entertainment proprietors and managers, etc. Directors: Arnold Marischal Burns, kinema proprietor, 304, Great Western Road, and Winifred Neilson, teacher, 107, Leslie Terrace, both of Aberdeen.

East Anglian Theatres, Ltd.—Registered June 6. Capital, £1,000 in 20,000 shares of 1s. each. Theatre and kinema proprietors, etc. Anthony F. Hinds and Wm. Hinds, both of 3, Sheen Gate Gardens, East Sheen, S.W.14. The first directors are not named. Registered office: Summer Theatre Ranelagh Gardens, Felixstowe.

Regis Productions (Circus), Ltd.—Registered May 31. Capital, £100 in 100 shares of £1 each. Objects: To carry on the business of circus, theatre and kinema proprietors. Solicitors: Hart Leverton and Co., 202, Bishopsgate, E.C.2. Registered office: 26/7, Queen's House, Leicester Square, W.1.

MORTGAGES AND CHARGES

Renown Pictures Corporation, Ltd., 111a, Wardour Street, W.1.—Second debenture, dated May 9, 1941, to secure £1,300. Holder: H. Baim, 41, Quadrant Close, Hendon, N.W.4.

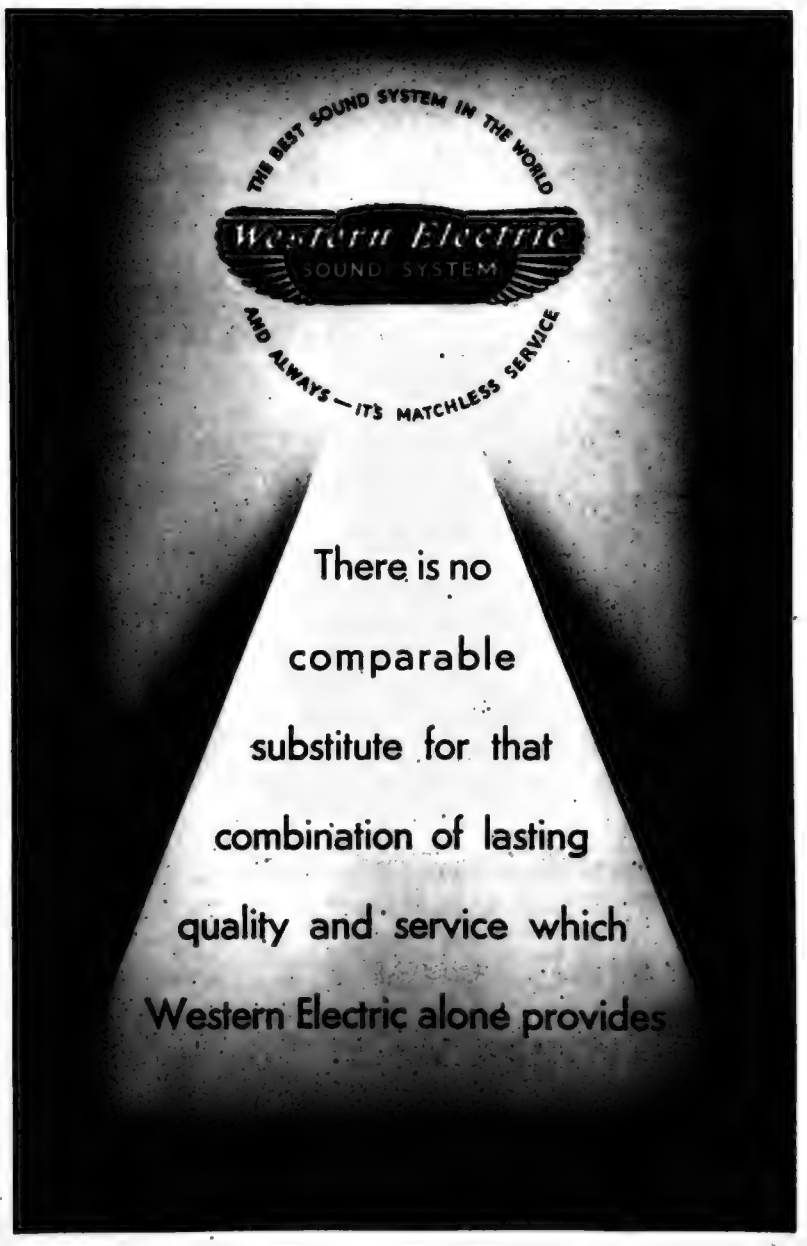
SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord. ..	30/-	30/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	5/9	6/-	+ 3d
,, 6% Pref.	14/6	14/3	— 3d
,, 5% Debs.	£92	£92	—
A.P.P.H. Ord.	5/-	5/-	—
Baird Tele.20% Pref.Ord.2/6	3	3	—
,, Defd. Ord. 2/6 ..	3	3	—
Brit. & Dom. Films £1 ..	2	2	—
Brit. Lion Pref. 10/- ..	3/6	3/10½	+ 4½
Capital & Prov. News 5/- ..	9	9	—
Gaumont-British Ord. 10/-..	1/1½	1/4½	+ 3d
,, "A" Ord.	7½	7½	—
,, 5½% 1st Pref.	6.3	6.9	+ 6d
,, 4½% New Debs. ..	£63	£61½	— £1½
General The. Pref.	2/-	2/-	—
,, 6½% 1st Mort. Deb. ..	£63	£63	—
Mde. Tussaud New 1/- Def. ..	3½	2½	— 1½
,, £1 Prefd. Ord.	2/3	2/3	—
Moss Empires £1 Ord. ..	12/-	12/6	+ 6d
,, £1 Cum. Pref.	13/-	13/9	—
Odeon 5/- Ord.	5/-	5/-	—
,, 6% Cum. Pref.	11/-	11/3	+ 3d
,, 5% Debs.	£73½	£73½	—
P.C.T. 7½% Ptg. Pf. Ord. ..	11/-	11/9	+ 9d
,, Cum. "A" Pref. £1 ..	18/9	19/4½	+ 7½
,, Cum. "B" Pref. £1 ..	15/-	16/10½	+ 1/10½
,, Const. 7% Pref. ..	19/6	19/10½	+ 4½
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	9	9	—
Twentieth Cent. 6% Pref. ..	3	3	—
Union Cinemas Ord.	2½	2½	—
,, 1st Pref.	2/6	2/6	—
,, 2nd Pref.	10½	10½	—

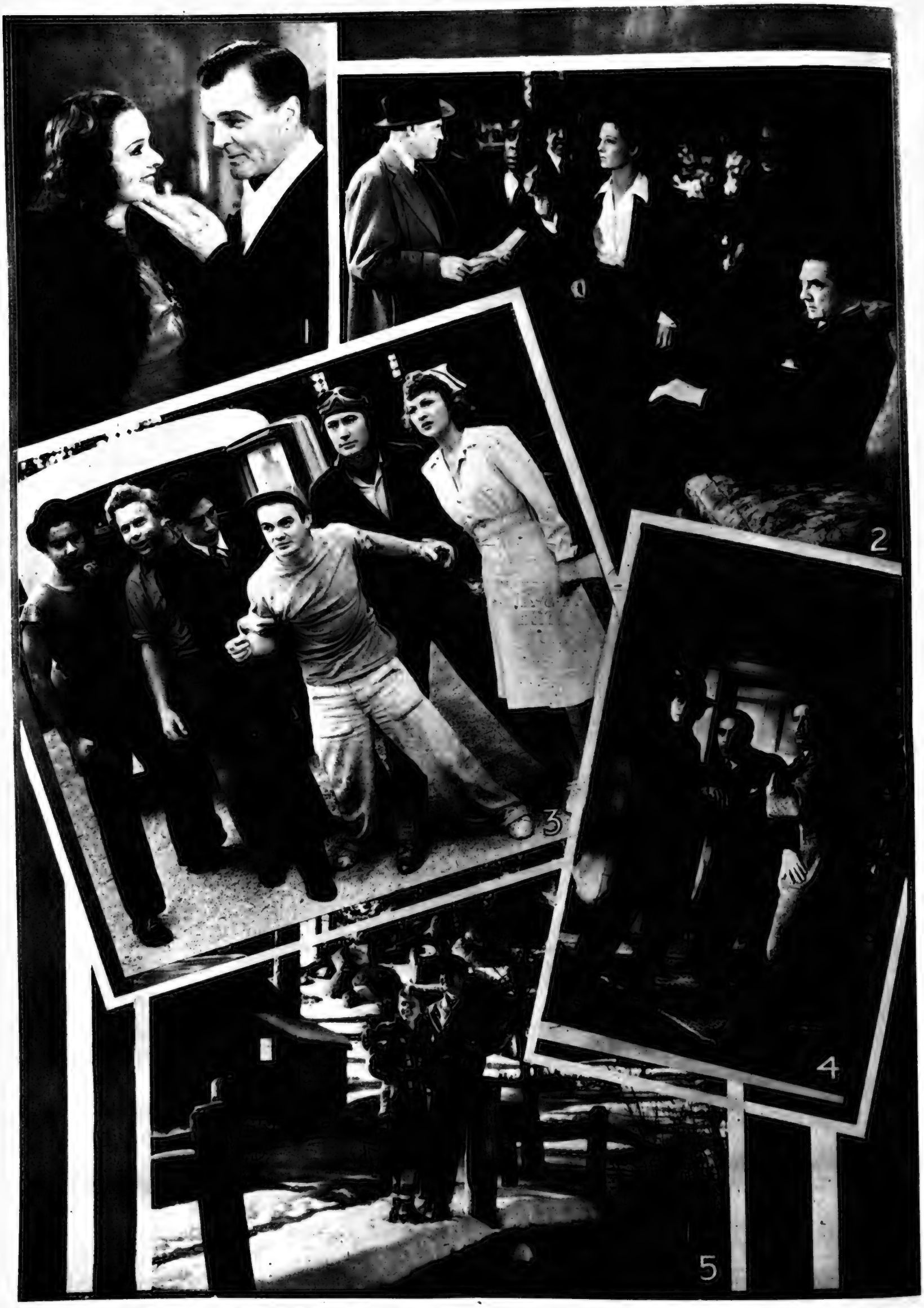
£1 shares unless otherwise stated. * Nominal.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Cleveleys Entertainments, Ltd., café and kinema proprietors, etc., Savoy Café, Victoria Road, Cleveleys.—H. Ashworth, of 31, Booth Street, Ashton-under-Lyne, ceased to act as receiver and manager on March 24, 1941. (Notice filed May 2nd 1941.)



IMPORTANT PATHE SHOWS



Scenes from the current offerings to be Trade shown at the Phœnix Theatre by Pathe. (1) *FEDERAL FUGITIVES, with Neil Hamilton and Doris Day (June 24 at 10.30 a.m.).* (2) *INVISIBLE GHOST, with Bela Lugosi and Polly Ann Young (June 24 at 2.30 p.m.).* (3) *FLYING WILD, with the East Side Kids, Dave O'Brien and Joan Barclay (June 26 at 10.30 a.m.).* (4) *SOUTH OF PANAMA, with Roger Pryor and Virginia Vale (June 26 at 2.30 p.m.).* (5) *SIGN OF THE WOLF, with Michael Whalen and Grace Bradley (July 1 at 10.30 a.m.)*

OPERATOR PROBLEM IN BLITZED AREAS

New Phase of Poaching Complaint

N.W. AND RATING ANOMALIES

VIGOROUS protest against the "seducing and poaching" of first and second operators from theatres where they are employed was made by J. M. Cannon at Friday's meeting of the North Western Branch, much of whose business was taken up by a report and comments on the General Council meeting

When W. J. SPEAKMAN, who presided, mentioned that there were about 3,000 replies to the recent questionnaire representing something like 75 per cent., P. M. HANMER asked why it was never possible to get 100 per cent. replies.

"Because," replied Mr. Speakman, "there are some exhibitors who will not co-operate, and have no intention of co-operating, with the C.E.A. on anything, although it would be to their advantage to do so. They will not answer any request by the C.E.A. for information."

The Chairman made it clear that the forthcoming Board of Trade questionnaire would be sent out officially by the Board and would be returnable to them. If any one did not reply, he would have only himself to blame for the consequences of his neglect.

Vicious Circle

In making his protest against the enticement of operators from their present jobs, J. M. CANNON (G.-B.) said he had recently lost four chief operators, two of whom had gone to a certain group. This was a serious matter. Restricted by the economic conditions within the Industry, theatres could only afford to pay a certain level of salaries, although this might be considerably in excess of the basic wage rates for the particular class of employment. But when another employer came along and offered £1 a week more than a man was getting, the latter could be hardly blamed for accepting it.

Thus a vicious circle was started. It was an evil which had got to stop. Hitherto, there had been a tacit arrangement which was generally observed, that there should be no poaching.

Explanations

One exhibitor explained that so far as one man was concerned he applied for a job as a manager and declared he was willing to accept less money than he was getting as an operator. He failed to see how a charge of poaching could be substantiated in such circumstances.

Leaving the Danger Zones

The Chairman said that in committee he mentioned that kinemas in blitz areas were suffering from shortage of operators more than other parts of the country. Some operators were now looking for jobs in safe areas and were even willing to take less money than they were now receiving. Mr. Speakman added he had definite knowledge of three men who said they would not stay on Merseyside for another winter. One could not prevent them from doing this. It was questionable if any monetary inducement would cause them to remain. He feared there would always be a difficulty about getting men for blitzed areas.

P. M. HANMER thought exhibitors should be "big enough" not to do anything which would be to the detriment of a fellow-exhibitor.

Returning to the subject of the poaching of operators J. M. CANNON said the circuits could do the same thing but would not on principle. They would prefer to suffer their difficulties than to stoop to such methods.

During subsequent discussion, which was not of a very constructive character, the chairman indicated there was a possibility that if a man was reserved he would be reserved for that particular job and that if he desired to make a change he would have to make application before he could move.

More Seducing Feared

J. M. CANNON: The result might be more seducing of operators over the age of 35 than ever before.

A member mentioned that one operator made application to him for a position and disclosed that if the pay did not reach a certain named figure he would go to another (named) exhibitor.

A circuit manager who said he had been accused of poaching, explained that the operator concerned made three or four applications for a job. Finally he was engaged. How could that be described as poaching?

Another comment: "An operator told me that —— were to give him £1 17s. 6d. more than I was paying him and that was why he would go."

Finally, J. M. Cannon said he would put his remarks in writing so that they might receive attention in a proper manner.

Liverpool Closing Hours

It was decided to ask for permission for 10 p.m. closing in Liverpool from August 9.

T. France's Appointment

Pleasure was expressed at the appointment of T. France to the position of honorary liaison officer between the C.E.A. and the C.T.B.F. The CHAIRMAN observed: "Immediately Mr. France gets into his stride, everyone will know of the benefits of the C.T.B.F. and the good work it is doing. He is an excellent man for the job. Even in times less troubled than the present, he always had a thought for C.T.B.F."

Rent of Talkie Equipment

R. P. RUTHERFORD asked: Must rent be paid on the undamaged equipment, acquired on hire or hire purchase terms, of kinemas which owing to aid raid damage are unable to open?

Reply by W. J. SPEAKMAN: All hire purchase payments are suspended. Even in peace times, if you wanted to close down, the arrangements with Western Electric were such that you paid for the week after you closed and for the week before you reopened so that a service engineer could see that the set was in order. Nothing was payable for the intervening period.

Meeting with Unions

T. O'Brien, of the N.A.T.K.E., wrote stating it was imperative that the questions of war bonus and Sunday opening should be settled without delay. He submitted choice of dates for a meeting.

The branch negotiating committee will meet representatives of the N.A.T.K.E. and the Transport and General Workers' Union on June 27.

10s. per Kinema per Annum

Announcing the unique terms on which the Wallasey Watch Committee had consented to Sunday opening in the borough, R. P. RUTHERFORD said they took into consideration the distressful conditions that prevailed. So far from there being leniency, the committee had acted justly because they were aware of the plight of many kinemas. The terms on which the S.O. licences were granted were: 10s. per kinema per annum.

Exhibitors had agreed that July 6 should be the first opening day, the opening hours to be 5.30 p.m. to 10 p.m. May to September, and 4.30 p.m. to 9 p.m. September to May. These conditions had been granted owing to the state of the town resulting from bombing.

The CHAIRMAN remarked these were the finest terms that had ever been obtained, though it must be recognised the circumstances were exceptional. Thanks were certainly due to Mr. Rutherford and his colleagues for the manner in which they had presented their case.

J. M. CANNON pointed out that unless the charge had been purely a nominal one, it would be impossible for the kinemas to open.

Resolution of thanks to R. P. Rutherford was adopted.

Bootle S.O.

It was reported that the Bootle justices had fixed June 25 for the hearing of applications for S.O. and defining conditions, should the applications be granted to the six kinemas in the borough.

"Greatest Anomaly for Hundreds of Years"

GORDON DUDLEY WEST reported having sent a letter to rating officers in numerous districts asking, in view of the War Damage Act, 1941, for the basis on which kinemas were assessed for rating purposes. All had replied. Quoting from some of the letters, Mr. West said that the Liverpool authorities took into consideration the trade of the kinema; another authority "took all relative factors into account"; Southport took 5 per cent. of 45 per cent. of the maximum possible receipts.

J. M. CANNON: This raises one of the greatest anomalies in this country for hundreds of years. There is no clear-cut method of arriving at assessments. Although the rating law is clear, it has never been adhered to. The basis should be on what the premises can be let for on terms to be fixed between a willing landlord and a willing tenant.

Mr. WEST added that a tremendous number of rating authorities took takings into account.

Celebrities Visit Edgware Road Odeon

Quite an interesting week was sponsored by Derek Norris, manager of the Odeon, Edgware Road, Paddington, in connection with the recent War Weapons drive. On the Tuesday he obtained Brendon Bracken, M.P., Parliamentary Private Secretary to the Prime Minister, who was introduced to the audience by Mr. Norris. On the Thursday the Mayor of Paddington and Sir Harold Kenyon spoke, and to wind up the week Will Fyffe, the celebrated Scots comedian, was prevailed upon to visit the Odeon.

Mrs. Jean Robertson, past president of the Glasgow Cinema Luncheon Club, presents a gold watch to W. Kempsell, secretary of the Club for twenty years

The Week in Scotland

Luncheon Club's Final of Season

PRESENTATION TO W. KEMPSELL

Servicemen's Wives Entertained

THE closing luncheon of the season of the Glasgow Cinema Club was held on Friday when President Charles Beveridge presided over one of the largest attendances for some considerable time, nearly eighty members and friends being present. The guests of the Club for the occasion were the mothers and wives of Club members on Service, whom the Chairman welcomed in his opening remarks after the luncheon.

Arthur Simmons, the retiring president, was made the recipient of a presentation from the Club for the very excellent services rendered last year as president, this being handed over by Mrs. Beveridge.

Mrs. Jean Robertson, past president, expressed the Club's appreciation of the services rendered to the Club by the secretary, W. Kempsell, and on their behalf presented him with a gold watch suitably inscribed in appreciation of his twenty years' valuable services as secretary.

The Secretary in his reply expressed his appreciation to the Club and hoped that the cordial relationship existing between the Club members and himself would continue for many years to come.

Several new applications for membership were read, and the President in his closing remarks emphasised the necessity of competitors in the King Trophy getting their matches played off and the convener advised.

The committee's recommendation that the profits from last year's Cinema Ball be retained in Club funds was agreed to unanimously.

E. H. A. Bostock suitably proposed a vote of thanks in appreciation of the artistes in providing entertainment and also added his personal tribute to the secrtary's work for the Club.

Falkirk's Charity Effort

During the past month seven kinemas in Falkirk have been open on Sunday evenings in aid of the Falkirk and District Royal Infirmary fund and the sum raised so far from this is £285 18s. 3d.

Mary Field at Glasgow

Since the opening of the Cosmo George Singleton has introduced some noteworthy films and innovations in his repertory kinema. This week, taking advantage of the visit to Glasgow of Miss Mary Field, who has been so long associated with the "Secrets of Nature" two-reelers, George had her make a personal appearance at the Cosmo on Monday evening where she gave a short lecture illustrated by one of her own films.

Next week the Cosmo, by arrangement with the National Film Library, are showing the famous Emil Jannings silent film—"The Last Laugh," which was made in 1925.

NAIRN MOVES TO INVERNESS

His Work for Stirling Charity

James S. Nairn, who has been at the Regal, Stirling, for nearly seven years, has been promoted supervisor for La Scala and Empire theatres, Inverness, and manager of the Playhouse. He takes up his new post at the end of this month. During the past seven years he has put in a lot of useful work in Stirling, and during that time has raised over £2,000 for various charities. He has taken a foremost place in the Soldiers' Comforts Fund and Stirling people will certainly miss this go-ahead personality. Mr. Nairn is also known throughout Scotland as more than a capable amateur film maker. His official film of Stirling which was first shown at the Glasgow Empire Exhibition was later screened throughout the United Kingdom and later in America.

J. S. NAIRN

Linay's Flying Visit

F. Carter Linay, former chairman of the Dundee Section, paid a holiday visit to Dundee this week when he renewed acquaintance with his many friends in the city. Mr. Linay left Tayside eighteen months ago to take up an appointment in London and is now manager of The Scala (Gaumont-British), South Shields.

He is looking as fit as ever and received a warm welcome from his Dundee kinema colleagues, who retain happy memories of the excellent work he did during his several years' chairmanship.

DUNDEE'S £800 WAR EFFORT

The Red Cross Week collections, organised in Dundee kinemas by the Dundee section of the C.E.A., realised a total of approximately £800. Miss Minnie McIntosh, secretary, who was in charge of the campaign, said that patrons had responded generously and that exhibitors had pulled together in a 100 per cent. effort.

The Section had aimed at £1,000 to purchase an equipped ambulance for presentation to the Red Cross, and at their next meeting on June 24 ways and means of reaching this goal will be discussed.

"KINEMA MANAGER" ROBS N.A.A.F.I.

Prison for 18 Months

Commenting that the incredible folly of taking on anyone upon written references without checking them "beat him" altogether, Mr. Justice Oliver passed sentence of 18 months' imprisonment at Lincolnshire Assizes on Frank George Shipp, alias Fredk. Benton (33), a kinema manager, who pleaded guilty to stealing £33 11s. 10d. from his employers, the Army, Navy and Air Force Institutes.

Early in January Shipp applied to the N.A.A.F.I. for a position as canteen manager, and, presenting false references, obtained it. His previous convictions included cases of larceny, impersonating the police, assault, false pretences, embezzlement and fraud. His last term was in May, 1935, when he was sentenced to four years' penal servitude for larceny.

GRAMOPHONE CONCERTS AT WIGAN

Following a suggestion put before him by the committee of the Wigan Recorded Music Society, T. Moran, manager of the County Playhouse, Wigan, has decided to present two weekly programmes (of roughly half an hour each) of outstanding orchestral and vocal music on gramophone records. These programmes will be given at 5.45 p.m. on Tuesdays and Fridays.

Franchot Tone and Deanna Durbin in NICE GIRL? recently Trade shown by General Films Dist.

PEACE TIME-WAR TIME-
SMASHED AT THE PL

M THE PLAZA
ONE DAY!

THE FUN IS FURIOUS
SUNDAY PICTORIAL

GRAND!
DAILY HERALD

THE FUNNIEST FILM SHOWN THIS YEAR
KINEMATOGRAPH WEEKLY

I HAVE NEVER LAUGHED MORE HEARTILY
DAILY TELEGRAPH

BING CROSBY AND BOB HOPE ..THE FUNNIEST COMBINATION ON THE SCREEN TODAY
NEWS OF THE WOR

FASTEST, FUNNIEST WISE-CRACKING FILM FOR YEARS
DAILY MAIL

BING CROSBY
BOB HOPE
DOROTHY LAMOUR
REPEAT THE CRAZY
SUCCESS OF THEIR
ROAD TO SINGAPORE
CAN I SAY MORE
THAN THAT?
EVENING NEWS

THE CRITICS GO 'NUTS' ABOUT IT!

ME - ALL TIME RECORDS
PLAZA

PARAMOUNT PRESENTS
BING CROSBY
BOB HOPE
DOROTHY LAMOUR
IN
ROAD TO ZANZIBAR
WITH
UNA MERKEL • ERIC BLORE
Screen Play by Frank Butler & Don Hartman
Directed by VICTOR SCHERTZINGER

A RIOT
EMPIRE NEWS

RATTLING GOOD
DAILY MIRROR

GRAND FUN-A MUCH BETTER PICTURE THAN 'ROAD TO SINGAPORE'
EVENING STANDARD

DELIVERS THE LAUGHS
SUNDAY EXPRESS

EXTREMELY FUNNY
REYNOLDS NEWS

CAPITAL ENTERTAINMENT FOR EVERYBODY.. WILL PROVIDE FRESHNESS AND NOVELTY FOR JADED BOX-OFFICES
DAILY FILM RENTER

AN ENTIRELY SAFE BET FOR THE SHOWMAN & A GORGEOUS PIECE OF WHOOPEE FOR HIS PATRON
THE CINEMA

IF YOU LIKED THE 'ROAD TO SINGAPORE' YOU'LL LIKE THE 'ROAD TO ZANZIBAR' EVEN MORE
SUNDAY DISPATCH

Paramount Pictures

IT! THE PUBLIC GO 'NUTS' ABOUT IT!

"TURNED OUT NICE AGAIN"

This first-rate domestic comedy is definitely George Formby's funniest yet. Peggy Bryan, one of the newer stars, plays the opposite lead, and Elliot Mason, Edward Chapman, Mackenzie Ward, O. B. Clarence and Ronald Ward complete an interesting cast. It is a United Artists release, and was directed by Marcel Varnel

Sunday Opening News

Nominal S.O. Contribution

WALLASEY FIXES 10s. PER KINEMA

ALTHOUGH the conditions upon which the Wallasey Watch Committee granted Sunday opening to kinemas were not divulged at the meeting of the North-Western branch of the C.E.A. that a nominal contribution to charity of 10s. per kinema had been imposed.

Sunday opening will probably commence on July 6, the Watch Committee having granted the application made by ten local theatres. The hours arranged were 5.30 to 10 p.m. from May 1 to August 31 and 4.30 to 9 p.m. between September 1 and April 30.

FALMOUTH DEMANDS A 50 PER CENT. CUT

Town Council's Squeeze on Exhibitors

At the last meeting of the Falmouth Town Council it was stated that the County Council had asked if the Town Council wished to suggest any conditions that should be imposed in connection with the Sunday opening of kinemas in the town. It was recommended that the hours fixed should be not earlier than 7 p.m. and that performances should end not later than 10 p.m., and that the charity contribution should not be less than 50 per cent. of the estimated net profits.

Coun. Lamb, who pointed out that at Newquay the contribution was 10 per cent., said, to ask the Falmouth houses to pay 50 per cent. seemed to be trying to defeat their own resolution favouring the opening of kinemas on Sundays.

Coun. Chard said the kinema proprietors had offered 80 guineas, but it was thought that 50 per cent. was fairer.

Coun. Howard asked why if the kinemas were opened on Sundays for the benefit of the Forces should the proprietors get any great profit out of it.

An amendment by the Deputy Mayor that the three kinemas should be asked to give £100 between them for the year was defeated, a further amendment to the effect that 25 per cent. should be asked was also defeated and the resolution to recommend 50 per cent. was then put and carried.

CROSBY APPLICATION

City Grandfathers to Consider S.O.

Crosby, the young Merseyside borough, has been again approached by the competent military authority to open kinemas on Sundays, on the ground that there is a real need for Sabbath performances.

The question comes before the next meeting of the local Council.

The first application was refused, mainly on the grounds that there was no need for Sunday opening and that the Service men were well catered for on Sundays by the churches.

The Council is composed mostly of very elderly men who have Victorian ideas regarding the Sabbath, states the KINE. correspondent, who adds that it is not considered likely that the veteran aldermen and councillors will change their minds in favour of Sunday kinemas.

OLDHAM EXHIBITORS' MOVE

After consulting local exhibitors, Oldham Watch Committee has obtained the sanction of the Town Council to apply for a provisional order to permit Sunday kinemas.

Licensees were unanimously in favour of opening and asked that the opening hours be from 2 p.m. to 10 p.m. with staggered finishing times.

During discussion at the Town Council the only dissentient was Ald. Howcroft, who contended that to cater for the troops did not require every kinema in the town to open; probably two would be sufficient.

To this came the reply that the exhibitors preferred to have all the kinemas open rather than to have to work on a rota plan.

SUNDAY FILMS AT RUGBY

At a meeting of the Warwickshire Stage Plays Licensing Committee it was decided that Rugby kinemas should be permitted to open on Sundays from 4 p.m. to 10 p.m. during summer time.

A hope had been expressed that the hours of opening would not conflict with the times of church services, but the committee felt that the conditions were such that they could not make this stipulation.

S.O. Rejected

Market Harborough U.D.C. has decided that it is not necessary at present to have Sunday kinema opening.

A Salford Move

By 18 votes to 13 Salford (Lancs) approved Sunday opening. Supporters had been seeking this approval for years.

The request for Sunday opening came from the "competent military authority," but Ald. J. Rothwell, who opposed, declared that the city fathers knew what was wanted in the city.

ONE-FIFTH FOR C.T.B.F.

Hove Watch Committee recommends allocating one-fifth of the proceeds from Sunday opening to the Cinematograph Trade Benevolent Fund.

W. J. GELL

NATION IN EXILE

Polish Saga from Concanen

DERRICK DE MARNEY, producer of Concanen Films, and Eugene Cekalski, clever young Polish director, have just completed "A Nation in Exile," which has been made with the full co-operation of the Polish Government.

Concanen's earlier production, "This is Poland," is still being shown in various parts of the country.

"A Nation in Exile," which is to be shown at the end of this month, has been photographed by Ernest Palmer (responsible for "Penn of Pennsylvania"), and Cecil Cooney (cameraman for Balcon's Fleet Air Arm picture). The music has been composed by Boleslaw Lietgeber, First Secretary to the Polish Embassy. Production manager, William A. Phelps.

Concanen Films are shortly releasing Stefan Osiecki's "Picturesque Poland" through Kinograph Distributors, Ltd., and have two other films in active preparation—one dealing with the Polish Merchant Service, and the other, a day in the life of the now-famous "303 Squadron."

The company have also just completed Documentary Polish Magazine No. 3, showing the Polish activities during the period of January to May (1941) in this country. As usual, both Polish and English versions have been made.

British Council's Film Show

Life in Britain

On Tuesday the British Council sponsored a special showing of their films at the New Gallery. Members of the Cabinet, Members of Parliament and their wives, heads of Government Departments, etc., were present and the films presented were British News Reel (a special newsreel made up each week in turn by one of the five newsreel companies); "Learning to Live," a film about British children at school, made in co-operation with the Board of Education at Merton Park Studios; "John Bull," made by Spectator Short Films, showing the prize herds—this short is made with a special design for South America; "Ulster," a Strand film, showing Northern Ireland at peace and at war; and "Green Cotton," a Technicolor film of the Lancashire cotton industry export drive to North and South America, and the fashion fair which went out to Brazil, Uruguay and Argentina.

The object of the function was to show how the Council's work is progressing during the war and the increasing use it is making of films to drive its message home. It does not concentrate on actual war propaganda, but shows how, despite the war, life goes on in England.

ANOTHER KINEMA FOR EMERY

Another addition to the J. F. Emery Circuit is the College P.H., Hulme, which has been acquired on lease from Mr. Topelian. The College seats about 900 persons.

PATHE'S WEEK OF BIG PRESENTATIONS

Six Box-office Shows

INCREASED BUDGETS ON U.S. OFFERINGS

A WEEK of intensive activity for the Pathe organisation is announced by W. J. Gell, Managing Director of the Company, who has arranged for presentation at The Phoenix of six attractive productions—the latest group to hand, which comprises subjects from the Monogram and P.R.C. and Pathe studios.

On his recent visit to New York Mr. Gell had an opportunity to go on to Hollywood and it was here that he saw final shooting on two of the films to be Trade shown and the first rough studio prints of three others. He avers that the quality was very much above average, and commenting on this fact the producers informed him that they were spending much more seeing that the first pictures on the current schedule had met with encouraging success.

"Exhibitors can be assured," states the Pathe chief, "that no expense within reasonable bounds is being spared to produce the type of productions that will meet with success generally. My negotiations in Hollywood with our producers there has convinced me that we have the efficient personnel to deal effectively with the increasing output of this company."

Lugosi Chiller

First subject on the schedule of screenings is a Monogram thriller, with the king of thrill artistes—Bela Lugosi, its star. It is entitled "Invisible Ghost," and no better character role is more suited to Lugosi's sinisterly acting than that of Dr. Kessler, who is an hypnotic subject for his wife, and who, under the somnambulistic state of hypnotism commits murder. This is the fanciful type of red-blooded entertainment that has put Lugosi at the top in the thrill category. He is ably supported in this production by Polly Ann Young, John McGuire, Clarence Muse, Terry Walker, Betty Compson, Jack Mulhall and Ernie Adams. The picture was directed by Joseph H. Lewis. It will be Trade shown at The Phœnix on Tuesday, June 24, at 2.30 p.m., and it will be preceded by another of the Pathe very entertaining vaudeville features, "Pathetone Parade of 1941."

The progressive showman has a spectacular music-hall bill in this bright and breezy production, starring twelve outstanding variety turns compèred by Ronald Frankau. "Pathetone Parade of 1941" was compiled by Fred Watts, and the acts in order of their appearance are:—Mantovani in a musical interlude; Sidney Burchall, popular baritone; Norman Evans, in a riotous character sketch; Teddy Brown with his xylophone; Jeanne de Casalis, in an amusing "Mrs. Feather" sketch; Beryl Orde, popular impersonator, of the B.B.C.; Jack Jackson and his Band; Rollo, Earle and Carole in an amazing skating act; Sandy MacPherson playing the gigantic B.B.C. organ; Ma Fu adds a touch of Oriental colour with some tricky feats of balance, Newmond Mond entertains at the billiards table, and Robb Wilton rounds off the show with an all-laughter performance of the addled-brained policeman.

Timely Offering

Considered to be a very timely subject with obvious exploitation angles is "Federal Fugitives" with a theme which shows the extent to which fifth columnism is rampant in the U.S.A. Here is a thrill and action-packed story of the work of secret agents whose latest assignment is to put an end to the activities of highly respected American professional gentlemen in furthering the power of the enemy. Neil Hamilton and Doris Day are the stars, and a well-balanced cast includes Victor Varconi, Charles Wilson and Betty Blythe. P.R.C. produced and William X. Crowley directed. It will be screened on Tuesday, June 24, at 10.30 a.m.

"Dead End Kids" Again

"The Dead End Kids," now labelled under the Monogram banner "East Side Kids," appear in their latest film of boisterous knock-about fun when they take it upon themselves to track down and come to grips with a notorious gang of spies operating on the Mexican border. "Flying Wild" is the magnetic title of this Monogram production, and the producers have a story ideally suited to the ability of the youngsters. With them in "Flying Wild" is Leo Gorcey, Bobby Jordan, Dave O'Brien, Dennis Moore and Joan Barclay. William West directed from the popular story by Al. Martin. The Trade show is on Thursday, June 26, at 10.30 a.m.

South American Locale

Enemy activity in the vicinity of the Panama Canal is the theme of "South of Panama," Producers' Releasing Corporation film, with Roger Pryor and Virginia Vale in the leading rôles. As up-to-date as to-day's headlines, the story revolves about the attempts of a band of espionage agents to obtain the secret formula for a new camouflage paint that is being tested for the great locks of the canal by Army engineers.

Paul Martin, inventor of the formula, wires his sister Jan that he is arriving in Panama on an important mission. The telegram is intercepted by the spies, who trail the girl to the airport in an effort to identify her brother. Realising she is being followed, Jan ignores Paul at the airport, and instead embraces Mike Lawrence, newspaperman adventurer, who, while very mystified, carries out the act. From then on Mike's life is indeed a hectic one, as the spies, convinced that he is Paul Martin, try every means to capture him.

Roger Pryor has the rôle of newspaperman. Opposite him is Virginia Vale in the dual rôle of Jan and Dolores, a café singer. Miss Vale sings "Madame Will Drop Her Shawl." Others in the cast are Lionel Royce, Lucien Prival and Duncan Renaldo. Jean Yarbrough directed from the original screenplay by Sidney Sheldon and Ben Roberts. It will be Trade shown on Thursday, June 26, at 2.30 p.m.

Jack London's Best Seller

The Canadian Rockies furnish the highly delightful and very beautiful background of a vigorous outdoor thriller, "The Sign of the Wolf," by Jack London, to be Trade shown on Tuesday, July 1, at 10.30 a.m. A splendid cast headed by Grace Bradley, Michael Whalen, Manton Moreland and Louise Beavers is a further assurance, apart from author pull, of the film's appeal. The theme, lacking nothing in suspense and action, tells of Shadow and Smoky, two intelligent Alsatian shepherd dogs that are loosed in the Canadian wilds as a result of a 'plane crash, in which Grace Bradley and Moreland are injured. One of the animals takes to the woods and becomes a renegade. The other, out of devotion to the mistress who has no use for him, hobbles many weary, pain-racked miles to bring help to her side. There are several thrilling fight scenes as the two dogs meet in the wilds to settle old scores in primitive fashion. Thrillingly beautiful snow scenes add to the value of the film. Among the chief supports are Darryl Hickman, Brandon Hurst, Eddie Kane, and the two dogs Shadow and Smoky. Howard Bretherton directed.

THE ORIGINAL OF "MOTHER RILEY"

Sherwood Scoops Box-office Subjects

Sherwood Films, one of the oldest renting organisations in the Industry, announce the reissue of three popular films in the original "Old Mother Riley" picture, "Sword of Honour" and "You're the Doctor." All these films have been re-edited and brand new prints from the original negatives will be provided.

"Old Mother Riley," in which Lucan and McShane created the famous character of that name, is a proved money-maker and contains all the elements of rollicking and robust entertainment. Broad and unsophisticated humour of this description is admirable fare for the masses at the present time.

"Sword of Honour," produced and directed by Maurice Elvey and starring Geoffrey Toone, Sally Gray, Dorothy Dickson and Wally Patch, is a spectacular military production and a timely offering when every mother's son is serving with the Forces. A human story, sometimes sentimental, frequently humorous and always convincing, with an authentic background and accurate details—full War Office co-operation was provided—the film should strike the right note and prove a successful revival.

"You're the Doctor" is a delicious comedy in which Barry K. Barnes and Googie Withers are starred. It has an adventurous and fast-moving story and is full of piquant and interesting situations. Barnes has a part which fits him like a glove and he is ably supported by Googie Withers, Norma Varden, Bryan Powley and others.

All three films are British quota and the dates of London Trade shows will be announced in a few days by Sherwood, who have recently removed to new offices at 26-27, D'Arblay Street, W.1. Telephone number remains unchanged and is Gerrard 4148.

Before he left last week for the States, David Rose visited Denham to watch progress on HATTER'S CASTLE. Left to right: Robert Newton, Deborah Kerr, I. Goldsmith (producer), Mutz Greenbaum (cameraman), David Rose (seated) with Lance Comfort (director)

"FACING THE MUSIC"

Scenes from the latest Butcher-Empire subject FACING THE MUSIC *which will be Trade shown at the Cambridge Theatre, on Tuesday, July 1. The star is "Bunny" Doyle, famous revue and radio comedian, who is supported by Betty Driver, Gus McNaughton, H. F. Maltby, Wally Patch, Chili Bouchier and Ruby Miller.*

PARAMOUNT PIONEER FINE-GRAIN POSITIVES

Revolutionary Method Heralds Improved Sound

IN the ever-changing background of motion picture production, research into the improvement of screen definition and greater clarity of sound reproduction has held first place.

The majority of Hollywood technicians realised that the solution of many of the problems lay in the use of a fine grain emulsion, but the snag lay in the innumerable difficulties of printing and developing and processing.

About 18 months ago Paramount decided to try out fine grain release prints, and the initial productions were "The Great Victor Herbert and Geronimo." The success achieved by these films led to the corporation instigating further costly research, based on the technical information gathered during the laboratory work on the two productions.

Any study of a general nature on the subject of fine grain emulsions which attempts to analyse the sequence of events leading to the broader use of this material, must go back several years to the introduction of fine grain emulsions for use in making master positives. The Paramount West Coast Laboratory, in an exhaustive series of tests, determined the potential benefit to be gained by the use of fine grain emulsions for the printing of release picture and sound.

Resolving power tests easily demonstrated that as far as definition was concerned, the finer the grain of the print material the better the resolution of the photographic image. Regardless of the inherently high resolving power of standard emulsions, a loss occurs when a negative with one granular structure is printed in contact with a positive emulsion which has a grain structure similar to the negative material. It was also recognised that in projection of an image on a motion picture screen the finer grain materials gave sharper definition with a decrease in graininess, or what is commonly referred to as "screen crawliness."

With these facts well established tests were conducted to produce a print of satisfactory visual quality on the screen, comparable in every way to the quality and screen contrast of the standard positive emulsions. These first tests did not produce the desired results, due to the low contrast and objectionable colour. Tests were continued on new fine grain emulsions as they became available, but not until early in 1939 was an emulsion found which permitted the two main objections mentioned above to be overcome.

With this emulsion it became possible to utilise commercially the benefits of fine grain for composite release printing. Simultaneously, it permitted the preparation of dubbing prints and recording of sound negatives on finer grain emulsions for variable density sound systems. It has since become an established fact that emulsions of this type provide a picture image of improved definition and great smoothness of quality, along with a sound record having a greatly increased signal-to-noise ratio.

Release Prints—Fine Grain

In adapting the fine grain material for printing composite release prints, the two essential requirements were, first, a printing equipment which had sufficient light intensity to permit printing the slower type stock, and second, the development of this stock in normal positive solution used for processing standard positive emulsions.

Both these requirements were met and a further series of productions, including "One Night in Lisbon," "Skylark," "Hold Back the Dawn," "The Great Man's Lady," and "Wild Premier."

The use of the new fine grain prints called for a complete revamp of laboratory equipment and this change-over was finally tackled after further experiment, and Paramount now use fine grain for all American release prints. This means that every print is in fact a master positive and can be used for obtaining a lavender negative from which further prints can be obtained, giving some idea of the quality of the new prints.

Fine grain recording also revolutioned the recording and reproduction of sound and gave a newer quality to the sound emanating from the fine grain prints. Generally the improvements, in addition to lack of "screen crawliness," are a brighter screen and with this a better photographic quality. There is still a slight colouration, but this is not very apparent.

Incidentally, the first film to be completed since the change-over to fine grain prints is "Citizen Kane," now showing in New York.

On the laboratory side the changes to standard equipment include the use of new fine grain developers, new formulas, and adaptation of the standard Bell and Howell printers to the new light system. About four times the printing light is required for the new prints as the stock is slower and this is achieved by using mercury vapour lamps. Details concerning the changes to equipment are necessarily secret at present, as the equipment cannot be changed-over here until after the war.

BRITISH NATIONAL

"The Seventh Survivor"

Work started at Teddington on Shaftesbury Film's, "The Seventh Survivor," on Monday last. Leslie Hiscott is directing this subject for British National from a story by Michael Barringer. Elizabeth Hiscott is producing and Basil Emmott and Laurie Freeman are on the cameras.

A strong cast has been assembled for the production, including Austin Trevor, Ronald Shiner, Wally Patch, John Stuart, Frank Pettingell, June Carr, Linden Travers, Henry Oscar, Martita Hunt, Charles Goliner, Felix Aylmer and Ralph Truman.

"SO THIS IS PARIS"

Hay Petrie's Great Character Study

Down at Teddington they were taking advantage of the summer weather to shoot location scenes for the Warner picture "So This Is Paris." In a field a short distance from the studio a fair ground had been erected and here Hay Petrie, Ann Dvorak and Griffith Jones enacted one of the many moving episodes in the film directed by John Harlow when I visited the studio on Friday.

Hay Petrie, in a magnificent make-up as Popinard, the proprietor of the fair, comprising an ancient swallow-tail coat, pepper and salt trousers, yellow waistcoat, very worn and holey gloves, cravat and a venerable topper, set elegantly on his long white locks, gave one of those so-true-to-life characterisations that drew applause even from the hard-boiled technical crew.

In the scene Ann Dvorak and Griffiths Jones, who are making for French headquarters, elude their German pursuers by hiding in the fairground. In this, director John Harlow has again proved himself a master of technique by his amazingly sympathetic handling of the characters. Never in his direction blatant. Watching him at work, it is sometimes difficult to tell how he conveys his feeling to his artistes, yet their response is instant and always advantageous to both artiste and situation.

The cast includes Ben Lyon, Harold Huth, Marion Spencer, Robert Morley, Harry Welchman (who plays his first straight rôle), Mary Maguire, Vera Boggutti, Elisabeth Welch and Frederick Burtwell.

Technical crew are the usual Warner personnel, with Basil Emmott as cameraman and Larry Friedman as operative cameraman; E. Royls, sound; R. Westwood, stills; Wyn Dyer, continuity; A. Paine, props; Les Norman, cutting; Gerry Fletcher, make-up; Joan Collins, hairdresser; Norman Arnold, art director; and Percy Harris, assistant director.

Chatting with Ann Dvorak later, I was told that her husband director Les Fenton, who was responsible for "Saint's Vacation" for RKO-Radio at Denham, who is now training for a commission in the Royal Navy, expects to be posted to his ship within the next fortnight. I understand it may be an M.T.B.

"MEET THE TIGER"

Jean Gillie opposite Hugh Sinclair

Jean Gillie has been signed by William Sistrom to play the leading feminine rôle opposite Hugh Sinclair in "Meet the Tiger," seventh in the "Saint" series, now in the second week of production at the Denham Studios.

There have been several dynamic sequences centring around Sinclair, Miss Gillie, Dennis Arundell and Louise Hampden, who is a new and valuable addition to the cast.

The backgrounds of the film are among the most realistic and picturesque seen in a recent motion picture. A cottage has been built on the set and this with a drawing room and cellar of a mansion which figures largely in the opening "shots" have been constructed as one unit, assuring the correct perspective and proportion.

Paul Stein is directing. The unit is composed of Robert Krasker, cameraman; Paul Sherriff, art director; John C. Cook, sound recordist; Ralph Kemplen, film editor; and Phil Brandon, production manager.

John Harlow, directing Griffith Jones and Ann Dvorak in a scene from SO THIS IS PARIS, the Warner Bros. production now nearing completion at Teddington

BUTCHER SHOW SET

"FACING THE MUSIC" ON JULY 1

Butcher's new star, Bunny Doyle, the famous comedian of revue, pantomime and the radio, will make his Trade show début as a screen actor in "Facing the Music" at the Cambridge Theatre next Tuesday afternoon (July 1).

This is a Butcher-Empire production, and the firm's producing chief, F. W. Baker, is confident that in "Bunny" he has made yet another of his many discoveries of stage favourites who have promptly become film stars.

An enormous kinema following should be assured for Doyle's first picture, not only in all the No. 1 cities and towns where he has been playing pantomime for so many years, but also on account of his radio popularity.

The picture will also appeal to radio fans apart from their interest in the star. They will be able to see exactly how one of those remarkable munition works concerts is relayed—in a realistic representation, with B.B.C. officials and engineers and studio gadgets all complete, and with a real B.B.C. broadcaster at the microphone in the person of Betty Driver, the picture's leading lady. Her song for the occasion, "You Don't Have to Tell Me, I Know," was the hit of Betty's recent turn in the B.B.C.'s "Happidrome," in which, by the way, another Butcher screen discovery, Harry Korris, sprang into fame as a broadcaster.

Drawing power of the film has yet another asset—its lively appeal to war workers all over the country, for most of the action is laid in a munition factory. A spy hunt reaches its climax at a variety show when Gus McNaughton, as a stage illusionist, presents a trick cabinet in which the villains are entrapped. The cast also includes H. F. Maltby, Wally Patch, Elliot Makeham, Chili Bouchier and Ruby Miller. Maclean Rogers directed.

"TOWER OF TERROR"

Argyle Production at Welwyn

A new John Argyle production, "Tower of Terror," took the floor last week at Welwyn directed by Lawrence Huntingdon, starring Wilfred Lawson, Movita and Michael Rennie.

The story is centred round a lighthouse located on an island off the coast of Germany. Here a mad lighthouse keeper, played by Wilfred Lawson, is the go-between members of the British Secret Service and the operatives in the German Reich, who are endeavouring to obtain certain key plans.

A refugee from a German concentration camp (Movita) seeks shelter on the island and meets the British agent (Michael Rennie) and the remainder of the drama is played in the confines of a lighthouse.

WILL HAY NURSING

Odd Sight at Ealing

THE odd sight of a very masculine-looking woman, dressed in nurse's uniform, directing a film can be witnessed at the Ealing Studios these days.

The "woman" is comedian Will Hay. Reason for the unexpected sight is that Will is co-directing his new Michael Balcon comedy, "The Black Sheep of Whitehall," with Basil Dearden. And he appears in this feminine guise throughout a great deal of the film. When acting or directing, he is therefore to be seen in wig and nurse's uniform. Will Hay's rôle is that of a correspondence course professor, mistaken for an economics expert, who finds himself involved in a Nazi plot to thwart a big trade agreement between Britain and South America.

Scenes shot during the last few days have been those in which Will has disguised himself as a nurse and gained entrance to a nursing home in which the real professor of economics is believed to have been hidden by kidnappers. He has as his "patient" a young Civil Service clerk, played by John Mills, who is helping him to trace the kidnappers.

These nursing home scenes are providing some of the most hilarious moments in the film. The highlight is when Will and Johnny get themselves all mixed up when the matron suddenly appears. The "nurse" flings herself into bed; the "patient" sits beside her. Will's explanation to the nurse gives him some of his greatest opportunities to display his own particular type of verbal humour.

Margaret Halston is appearing as the matron and Frank Cellier as a Viennese doctor, with Basil Sydney as his accomplice in the Nazi plot.

"The Big Blockade," also in production at Ealing, with Charles Frend directing, is now in its second week, with camera crews, headed by Wilkie Cooper, on R.A.F. location scenes. Freddie James is unit production manager.

NEW RECORDED MUSIC-SERVICE

118 World-Famous Tunes

A new recorded music service is available for shorts and newsreel producers, in the form of 63 standard 10-in. electrical recordings of world-famous tunes, 118 in all. The service has been introduced by Boosey and Hawkes, of London.

The music has been specially recorded at the normal 78 revolutions per minute by the Regent Concert and the Langham orchestras and a list of the titles issued contains the tabular information of running time in minutes and seconds and the approximate film footage.

An example taken from the list, BH1930, "Splendour and Victory," by Herman Finck, running time 2 min. 55 sec., or 263 ft. of film.

A service of this description has long been needed, for shorts producers have recently found difficulty in obtaining suitable recordings by large orchestras having plenty of body, for dubbing on to sound tracks. The recordings are available at 2s. 6d. each.

ISLINGTON OPENS NEXT WEEK

"Hi-Gang" has New Song Team

"Hi Gang," with Maurice Ostrer in charge of production and Edward Black producing, starts at Gainsborough's Islington Studios next Monday.

Bebe Daniels, Vic Oliver and Ben Lyon, the stars of the film, introduce to the screen a new team of song writers in "Hi Gang." Manning Sherwin, composer of current song hits, has teamed up with Val Guest, who has also written the story, and with Marriott Edgar was responsible for the script. The Sherwin-Guest combination have turned out several tuneful numbers for the film, including "Singing to a Million," "Hi Gang," "They Call Me Sal" (sung by Bebe Daniels in a comedy dream sequence in which she appears as Salome with Ben Lyon as King Herod), "We Chose the Air Force," and "My Son." Moore Marriott and Graham Moffatt, in strong comedy rôles, also join in the musical feast with a rendering of "Susannah's Old Cow"!

Marcel Varnel directs "Hi Gang," which is for release by General Film Distributors, Ltd.

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PROJECTIONETTES ON THE DUTY ROTA

OPERATING AND REPAIR WORK

THE IDEAL KINEMA pages last week contained the concluding section of a circuit engineer's report of the training of "projectionettes." The following account from a correspondent of the arrangement of work in a Manchester suburban kinema where "projectionettes" are regular members of the staff shows the finished article at work putting over the programme in grand style

Two girls are putting over an excellent show at the Savoy Cinema, Romiley, Cheshire—a first-class suburban theatre.

At the outbreak of war three girls were trained intensively for three months by the chief projectionist—a "gruelling" training, they described it—and for the past 18 months two of them have been running the show. There has been no relaxing of the high standard of efficiency which has always characterised this house, says our representative, I always feel a thrill of admiration when I watch them make their consistently good changeover. I would like many projectionists of 20 years' experience to witness this performance. They are cool and unruffled throughout.

Duty Rota

On Mondays, Thursday and Saturdays they are busy from 10 a.m. to 10.30 p.m.; on other days from 5.20 p.m. to 10.30 p.m., and on Saturday mornings they give a special children's show. They time the programme and do their own film repairing and rehearsing. They are fortunate in having the best of equipment and working conditions, but the projection room is as spotlessly clean and spick-and-span as polish and "elbow-grease" can make it.

The staff has recently been augmented by one male—to wit, a rewind boy. Consequently, Marion and Alma each take an evening off on Wednesday and Friday respectively while the other runs the show, with the help of the rewind boy.

In spite of the long hours they work, they are just as enthusiastic as when they first "threaded-up."

Efficient Working

The chief projectionist, with 22 years' experience behind him, tells me that he need not give a thought to the presentation of the show. And that means that he has much more time to devote to the general maintenance of the theatre and its equipment.

ORGAN RECORDS

For Non-Sync. Use

Bosworth and Co. have now released eight double-sided 10-in. records made for them by James Bell at the organ of the Odeon Theatre, Leicester Square, W. This series has a distinct Scotch-Classic predominating element; it is not meant to be played in succession but definitely used as a distinct and valuable contrast to the average jazz—theme song plugged—items so generally used. The Scotch, Burns and Minstrel medleys are all "Bell" arrangements and very effective organ adaptation, while the "Londonderry Air," "Rose of Tralee" and Beethoven "Minuet in G" are little cameos of clever registration; in fact, it is not only the organist but the available tonal quality of the magnificent Compton organ (a twin of the B.B.C. theatre model) that is responsible for the quality of these records.

"Torch Parade" medley recordings "Piping Hot" Nos. 3 and 4 are now available in the new June issue of the Decca-Brunswick Co., F.7825 and F.7866, made by Sidney Torch at the organ of the State Kinema, Kilburn, and they are excellent examples of modern syncopation with tricks of registration and rhythmic elaboration that only this organist can achieve; they will please the "hot" fan and even interest and amuse the musical listener. Robinson Cleaver, at the organ of the Granada, Welling, has two very useful and clever discs, Parlophone F.1636 and F.1704, containing "Canadian Capers and Monti Czardas No. 1," with the "Dance of the Hours" from Pulchinelli's "La Gioconda" on the second disc.

A. W. O.

The Observation Window

Dated Carbon Vouchers

EARLY ORDERING REQUIRED

Recruiting for A.T.S.

IT was reported to the C.E.A. General Council last week that an alteration has been effected in the method of use of carbon pool vouchers. These are in future to be stamped with a date stamp and will only be valid during the rationing period for which they are used, much as are petrol coupons. This means that if such vouchers are presented in order to obtain a supply of carbons after the rationing period they will not secure a supply.

THE reason for this change is to render smoother the flow of carbons from the manufacturer through the pool to the user. The Joint Committee on Carbons reported to the General Council that carbon manufacturers have to prepare their production programme some six weeks before carbons can be distributed. The advantage of placing their orders early and well in advance of the two-monthly rationing period has been pointed out, and most members follow out this advice and have benefited, as with earlier deliveries they have been able to accumulate a little more reserve stock.

THERE are, however, still a number of exhibitors who come forward towards the end of the rationing period—and even after—with their orders for their rations, and these are sufficient in number to upset the even flow of distribution by the manufacturers and to the detriment of a great number of exhibitors. It has therefore been decided, in conjunction with C.E.A. representatives, that the carbon pool vouchers will only be valid during the rationing period, just as in the case of petrol coupons. This will really not occasion exhibitors any trouble. The coupons will be stamped accordingly, so no one will be in ignorance. This procedure is in the interest of all the members.

A FURTHER request has now been put forward by the Committee that orders should be placed by exhibitors with their suppliers not later than the 15th day of the first month of each rationing period to cover the supplies required for the next forthcoming rationing period, or, in other words, place orders six weeks in advance. By falling in with this suggestion members will assist themselves and their fellow-members to obtain prompt delivery of their carbons by an early date in each rationing period.

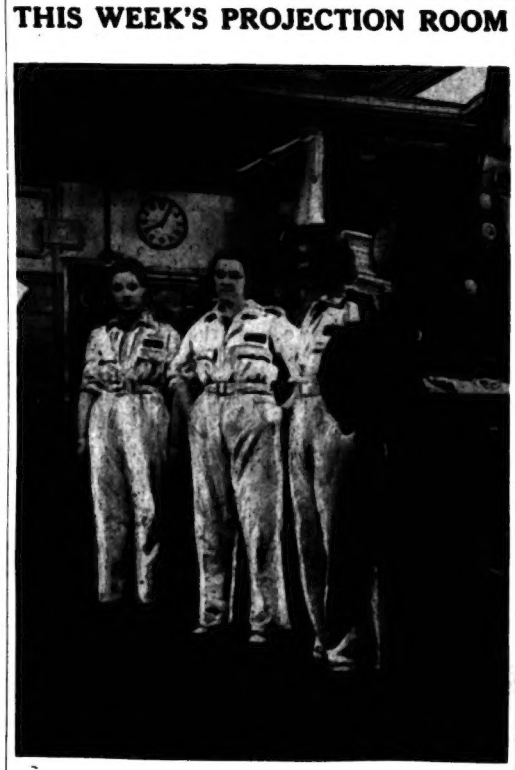
DEPLETION of specialised workers within the Industry is proceeding in many directions, as a result of threats of de-reservation of projectionists, calls upon older men for other forms of national service, and registration of women.

A FURTHER step is now being taken which will seriously affect experienced workers in renters' dispatch departments and offices, as well as those women who have been trained to undertake projectionist work. Steps have been taken by the K.R.S. on behalf of renting companies to retain employees who are considered essential to the efficient working of distributive processes, but this is less likely of achievement in view of the Army's effort to enlist women and girls in the A.T.S. for projectionist and other duties.

RECRUITING authorities have issued an appeal for women between 18 and 43 for enrolment in the A.T.S., to be trained for duties as projectionists, examiners, repairers, and record clerks. The appeal states that previous experience is desirable, but not essential, which means, in fact, that anyone with experience in this branch of the Industry will be quickly absorbed and probably given early non-commissioned rank. Applicants are asked to state whether they have experience in this type of work.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



Projectionettes in the box at the Savoy, Romiley, where they take regular duty

POOL CARBONS

SOUTH-WEST GUILD MEETS AT ST. AUSTELL

COURT SUPPORT FOR EXETER GROUP

THE first meeting of the Exeter group of the Projectionists' Guild is to take place at the Cinema, Bovey Tracey, on June 27, when many members of the Devon and Cornwall Court of the Guild will attend to give support

This was announced at a meeting of the Court held at the Capitol Theatre, St. Austell, on Sunday, June 8, when business matters were discussed and instructions given for the annual general meeting which is being held on June 22 at London.

K. C. Johnson opened the meeting and announced that C. Barrett, the Court's vice-chairman, had left the Court and was now in a training school before being drafted to a munitions section.

The Secretary paid tribute to the fine work which Mr. Barrett had done for the Court and also to the great kindness he had shown many members by giving them transport to distant meetings.

This removal meant that the office of vice-chairman would be filled at the next election, which the Secretary said would take place in August.

Extending Territory

The promised support for the Exeter group proved that the Court was still as keen and as progressive as ever, every member from the Exeter group having written on many occasions expressing their keenness to make the meeting a success. The Court felt that the move was a very fine one and established the Court more than ever in the wide areas it already covered.

A discussion followed, which dealt with women projectionists; several other important items arose, which the Secretary said would be put to the General Council meeting.

Mr. Williams then informed members that the technical course was being used by many members and pointed out that it was up to every junior to take full advantage of the course as it was half the battle to enter the Trade with a full technical knowledge by which a lad could progress.

Representative in London

K. C. Johnson stated that as General Council representative he had approached A. E. Battrick, who was also a representative as to the representations of the Court at the London meeting, and A. E. Battrick had asked the secretary to go in his place. The Secretary said he would take with him the many suggestions, etc., which had arisen from the meetings and he would give a full report at the Exeter meeting in July and at Plymouth in August.

The Court expressed their sympathy for the members of Plymouth Court who had in some cases been transferred to other theatres owing to enemy action. Those members, it was stated, are all now settled and the Court was indeed proud of the spirit in which they turned up at the Plymouth meetings full of keenness.

At the end of the discussion a new junior (K. Harriss, of Newquay) was elected into the Court.

The Court then passed a vote of thanks to H. J. Watkins who welcomed the members and loaned them the theatre for the meeting.

PRESENTATION TO CHIEF OPERATOR

Promoted to house engineer for Associated British Cinemas at Hull, J. W. Ogden, chief operator at the Forum, West Hartlepool, was presented on his departure with a travelling case from the management and staff.

Making the presentation, Manager G. H. Barker congratulated the recipient on his promotion. Mr. Ogden suitably replied.

Mr. Ogden, an electrical engineer, became associated with the kinema Industry at the age of 24, starting on rewind work and other similar duties.

LADY ORGANIST AT NORWOOD

Miss Betty Mitchell has been appointed assistant manager-organist at the Regal, West Norwood (G.-B.). Bombed out of Coventry last year, Miss Mitchell went to Slough, where she was organist at the Commodore Theatre until a month ago. This is her first appointment with Gaumont-British.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

YET another service to the community is to be undertaken by the kinema in the prominent display of posters issued by the Government to urge upon the public the carrying of gas masks on all occasions. The endeavour of certain authorities to exert pressure upon kinemas to exclude persons without gas masks was felt to be unjust in view of the absence of pressure upon other traders, but there will be few showmen who will not co-operate in the plan agreed to by the C.E.A.

Song and Dance Appeal

SHIRLEY TEMPLE'S hold over the affections of the public was admirably exploited by Patrick Reed in connection with the advance publicity for "Young People" (20th-Fox) at the Odeon, Portsmouth.

Teaser slides giving the titles of the song numbers opened the campaign, and then during the week preceding playdate the choruses were screened, the records were put over the non-sync. following an announcement by Mr. Reed, and the whole medley went down in grand style, nearly all the audience joining in.

Effective angles were also exploited in the way of tie-ups. Window space was given by music shops and recordings were given by a radiogram in the vestibule. Stills were shown in other shops and department stores linked up with various displays, and at two local dancing schools there were "action" stills showing intricate dance routines. The pupils were also circularised. In addition, some 2,500 small envelopes were handed to juvenile patrons during the week preceding playdate marked "Hurry Home—Open Me and Read the Good News." Inside was a slip of paper inviting anyone whose name was Shirley to become the guest of the management at a matinée showing of the film. This aroused the interest of all the youngsters and produced good afternoon results.

Tango Trophy Competition

HIGH-LIGHT of a big publicity scheme planned by Mr. Bennett, of the Regal, Manchester, for "Down Argentine Way" (20th-Fox) was a tie-up with the Ritz Dance Hall, who organised a competition for a tango trophy presented by Mr. Bennett. This was called the "Regal Tango Trophy." Heats were held for a week prior to the finals, and the Regal gave great prominence in their foyer to this fact, while the Ritz had a complete display covering its entrance hall which attracted an enormous amount of attention.

Mr. Davies, of the Ritz, went all out to put this competition over in a big way. He engaged four special cabaret acts for the final night. His staff and two orchestras were dressed in Argentine costumes. Songs and dances from the film were featured throughout the night and he plugged the picture on the microphone for all he was worth. The prizes were presented by Mr. Bennett and Mr. Davies, who issued a very attractive throwaway which were placed on each table in the dance hall.

Wedding Bells at Southsea

AS far back as the middle of March Charles Smith started drawing attention to the presentation at the Odeon, Southsea, of "Quiet Wedding" (Paramount), his first pointer being the framed double-spread advertisement from the KINE. Another preliminary stunt was the exhibition on an easel of a D.C. poster on silver paper "publishing the banns of marriage." A similar announcement was thrown on the screen. Later Mr. Smith made good use of the 6-sheet poster which he posted on a large board with a blue margin liberally besprinkled with confetti.

As play date approached, Mr. Smith arranged a lavish display behind the railings of the circle foyer which overlooks the entrance hall. It contained two large figures as bride and bridegroom standing in front of a three-tier wedding cake erected on a narrow table affixed to the top of the rail. Below, a series of golden bells were suspended, each carrying a letter of the film title. The whole display was backed up by a beautiful display of fresh flowers and plants, bottles of liquor and other appurtenances of a festive occasion. The arrangement of the display and the gathering of the articles employed involved Mr. Smith having to approach no fewer than 12 persons. The floral decorations were renewed every few days free of cost by the florist who, in return for an acknowledgment in the display, exhibited a large poster drawing attention to the floral decorations of "Quiet Wedding" at the Odeon.

Illustrations from the Paramount Press book were displayed around the pay-box and an announcement was fixed to the risers of the staircases leading to the foyer. This publicity, of course, was additional to the usual stock posters and stills used in exploitation.

Gas Mask Competition

AT the Palladium, Hartlepool, Manager H. Mills displayed good showmanship by organising a gas mask competition during Hartlepool War Weapons Week. At succ-

An extremely effective display was arranged at the Odeon, Southsea, by Manager Charles Smith, to increase interest in the screening of QUIET WEDDING, Paramount.

cessive performances he invited children among the audience to come on the stage and there demonstrate the correct method of fitting and wearing their gas masks. A warden judged the result and the most successful competitors repeated their efforts on the final night. From these were nominated the 17 who fitted their mask most correctly, and they each were awarded a savings certificate whose value helped to swell the record result of the War Weapons Week. The cost of the certificates was subscribed by the audiences.

The Pirates' Lair

TO publicise the opening of a new serial, "Pirate Treasure," at the News Theatre, Bristol, Manager Bert Riego erected a special setting in the foyer, consisting of a painted background of a seascape with a rocky harbour in the foreground with the pirates' ship just entering. In front of this was a beach, on which a cut-out of the pirate chief, fully armed, was standing by the side of one of his men who was kneeling on the ground opening a chest. The lid of the chest was half-open, showing that it was packed full of treasure.

Deanna Assists War Charities

IN order to popularise a special "Deanna Durbin" week Harold F. Smith, manager of the Carlton, Norwich, wrote the star, telling her of the activities he had planned; in reply, he received a cablegram from Deanna wishing him luck during the week. This cable Mr. Smith handed to the chairman of the local War Charities Committee, to be sold at an American Auction, the proceeds to be handed to the funds.

Advance publicity which, in spite of restricted space in the local Press, has, for the past fortnight, appeared in all editions of both daily and weekly papers. In the foyer life-size cut-outs of the star wearing juvenile fashions to which she has given her name appeared bearing labels stating the price and place of purchase, and following the notification of clothes rationing, the number of coupons required to purchase same.

Opportunity Knocks

REYNOLDS ROBERTS, manager of the Elite, Middlesbrough, has proved himself an opportunist when recent Sunday papers announced the rationing of clothes. He immediately dashed down to the kinema, where he prepared a poster in red and black to plug a film. "*Still Obtainable Without Coupons*," it read. "*Unrationed Laughter in 'Marx Brothers Go West,'*" followed by the times of screening and a list of the newly rationed goods.

Stars Shine in Dublin

AN enthusiastic and crowded audience witnessed the finals in the Carlton-Columbia film doubles contest arranged by G. Nash, Dublin branch manager for Warner Bros., on the stage of the Carlton, Dublin.

Finalists selected during the week appeared to compete for the first, second and third prizes. Five "stars" appeared each night, making a total of 30 for the week, the finalists representing Bing Crosby, Basil Rathbone, Alice Faye, Bette Davis, Deanna Durbin and Charles Boyer.

Both the first and second prize winners won their awards for their excellent impersonations of Charles Boyer and Bette Davis in the Warner picture "All This And Heaven Too."

An Opportune Appeal

AT West Hartlepool, Cyril Last, manager of the Regal, made a most effective link-up with the film "All This and Heaven Too" (Warner Bros.) by showing on the same programme the Shirley Temple short, "Children Calling." He was asked to make an appeal for the Hospital for Sick Children, Great Ormond Street, London, by a 19-year-old patron. The hospital sent a dozen cardboard collecting boxes and collections were made as patrons left the kinema, which realised £10 for the hospital. The "Children Calling" film was lent free of charge by National Screen Service, Ltd., and fits in very well with films such as "All This and Heaven Too." The result at the Regal certainly proved that Mr. Last had chosen a most opportune occasion for his effort on behalf of such a worthy cause.

GENERAL POST AT NEWCASTLE

Reg. Fisher, musical director, Newcastle Empire, is now in a similar position at the Winter Gardens, Morecambe. The console at the Empire is now filled by Tom Young from the Palace, Newcastle, whose successor is Tom Mather, previously at Sunderland Empire. Johnson Hood, formerly at Gateshead Empire, has been appointed musical director at Sunderland Empire.

FOR JULY 21 RELEASES

Compiled by A. W. Owen

"CHEERS FOR MISS BISHOP"
(United Artists)

CERT. U. 8,530 ft. Reg. No. F.4056. Reviewed in KINE. May 8, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Martha Scott, William Gargan.
ATMOSPHERE.—Sentimental period romance of a small-town schoolmistress who, twice thwarted by unsympathetic circumstance from attaining the married state, finds solace in the honourable demands of her profession.
ORGAN. — "Romance Op. 5," Tschaikowsky (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. G.1397 by the New Light Symphony Orchestra

"WESTERN UNION"
(20th Century-Fox)

CERT. U. 8,491 ft. Reg. No. F.4127. Reviewed in KINE. May 29, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet
STARS.—Robert Young, Randolph Scott
ATMOSPHERE.—Period outdoor melodrama photographed in Technicolor, the thrilling adventures of sturdy and intrepid pioneers who faced fearful odds in blazing the trail for telegraphic communication from coast to coast.
ORGAN.—"Rosamunde" Overture (Allegro finale only), Schubert (Hawkes), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. C.1873-4 by Symphony Orchestra.

"ROAD TO ZANZIBAR"
(Paramount)

CERT. U. 8,285 ft. Reg. No. F.4141. Reviewed in KINE. June 5, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Bing Crosby, Bob Hope, Dorothy Lamour.
ATMOSPHERE.—Crosby-Hope-Lamour team tour a vaudeville act across darkest Africa with riotous comedy, songs and romance.
ORGAN.—"It's Always You" chief theme song of "Jungle Drums," Ketelbey (Bosworth), with adaptation from professional vocal-piano song copy and the piano-solo edition of the latter.
NON-SYNC.—Theme song, "It's Always You," recorded by Ambrose and his Orchestra on Decca F.7828, or "Jungle Drums" on Columbia 9862 by the composer's concert orchestra.

"THIS MAN IS DANGEROUS"
(Pathé)

CERT. A. 7,430 ft. Reg. No. BR. R.3924. Reviewed in KINE. March 27, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—James Mason, Marcy Clare, Margaret Vyner
ATMOSPHERE.—Crime melodrama adapted from one of David Hume's "Mick Cardby" detective stories concerning the evil practices of a Harley Street specialist.
ORGAN.—"Prelude" in C sharp minor, Rachmaninoff (Hawkes), with adaptation from the orchestral-piano conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2292 by the London Symphony Orchestra, or on H.M.V. B.D.572 by Reginald Foort on the B.B.C. organ.

"YOU'RE THE ONE"
(Paramount)

CERT. U. 7,426 ft. Reg. No. F.4069. Reviewed in KINE. May 1, 1941.
PUBLICITY.—One 6-sheet.
STAR.—Bonnie Baker
ATMOSPHERE.—Musical comedy extravaganza with crazy show business and sanatorium backgrounds telling of a young singer's bid for fame with song, slapstick, child fantasy and variety episodes.
ORGAN.—Bal Masque, Fletcher (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.3000 by Light Symphony Orchestra.

"HONEYMOON FOR THREE"
(Warner)

CERT. A. 6,705 ft. Reg. No. F.3836. Reviewed in KINE. February 27, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet
STARS.—George Brent, Ann Sheridan, Charlie Ruggles, Osa Massen.
ATMOSPHERE.—Farcical comedy concerning a successful author's susceptibility to hero-worship.
ORGAN.—"Vanity Fair," Fletcher (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1907 by the Regent Concert Orchestra.

"FIVE LITTLE PEPPERS IN TROUBLE"
(Columbia)

CERT. U. 5,737 ft. Reg. No. F.3862. Reviewed in KINE. February 13, 1941.
PUBLICITY.—One 6-sheet.
STAR.—Edith Fellows.
ATMOSPHERE.—Juvenile comedy drama, an indictment of the American private-school system of snobbishness.
ORGAN.—"Valse Bluette," Drigo (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick 01858 by Victor Young and his Orchestra.

"FREE AND EASY"
(M-G-M)

CERT. U. 5,009 ft. Reg. No. F.4103. Reviewed in KINE. May 29, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Robert Cummings, Ruth Hussey, C. Aubrey Smith.
ATMOSPHERE.—Society comedy adapted from Ivor Novello's stage success, "The Truth Game," told in fashionable night-club and gambling-saloon settings, and visits made to ancestral homes and Ascot.
ORGAN.—"Ballet Suite," Popy, No. 1 (Liber), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8773 by Concert Orchestra.

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Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied.

SITUATIONS VACANT

WANTED, Manager with Booking experience to assist in circuit head office. State salary and when available; references.—Cinemas, 51, Victoria Street, Paignton, Devon.

WANTED, Manager, preferably over military age, for small London suburban independent Cinema; good salary, comfortable position.—Write, J., Box 832, Kinematograph Weekly.

CHIEF Operator wanted at once; Western Electric and Kalee Eleven Equipment; very comfortable permanent position, easy hours and high wages; safe area.—Write or wire, Manager, Sabrina Cinema, Tewkesbury.

FIRST-CLASS Chief Operators wanted immediately; Western experience preferred; comfortable permanency to right men.—Age, wage, and refs. to Carlers Cinemas, Blandford, Dorset.

WANTED immediately, capable Chief, also Second Operators, for Cornish kinemas. — Write, Cinemas, 51, Victoria Street, Paignton, Devon.

SITUATIONS VACANT (cont.)

CHIEF Operator wanted; over military age.—Apply, Rex Cinema, East Finchley, N.2.

CHIEF and Second Operators; RCA, Ernemann.—Particulars, experience; exempt. Salary, age and references, Manager, Regal, Dursley.

WANTED immediately, Second and Third Kine Operators; Western experience an advantage, but not essential; good wages; safe area; comfortable job.—Apply, Manager, Palace Cinema, Calne, Wilts.

SECOND Operator wanted immediately; 46-hour week.—Apply, Chief Operator, Caley Picture House, Edinburgh.

SECOND Operator required—a good Third may suit.—Full particulars, age, and salary required, to Studio Cinema, Elstree, Herts.

WANTED, Chief Projectionist, Second and Third, for kinema in Hertfordshire (near Enfield).—Full particulars to A., Box 824, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, disengaged, desires immediate engagement; extensive experience all branches; excellent references; moderate salary; exempt military service; London or suburbs preferred.—E., Box 828, Kinematograph Weekly.

LONDON West End General Manager of over 25 years' practical experience seeks change as Supervisor or Circuit Manager; specialist in all technical matters, publicity, and fully conversant with all booking advantages; age 48 and a live-wire showman who can produce results.—L., Box 834, Kinematograph Weekly.

MANAGER (38), exempt military service; experienced all duties; competent electrician-operator; moderate salary; go anywhere.—Berry, 1, Pulteney Buillings, Weymouth, Dorset.

HOLIDAY Relief.—Experienced and reliable Manager (bonded) available for two weeks, August 25-September 7.—W., Box 820, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER, experienced Variety, etc., requires position, holiday relief, July 7 to August ; independent or circuit; first-class reference.—State salary offered to Rex Farrow, c/o G. R. Pilleigh, The Bungalow, Northill, Biggleswade, Bedfordshire.

EXPERIENCED Chief Operator seeks position, anywhere; W.E., B.T.H. rectifiers, Plenum; excellent references; salary £5.—Operator, 18, Ritches Road, Harringay, London.

PROJECTION Chief, age 41, skilled operator electrician, 12 years' experience as chief, seeks post in South-west England; circuit or private company; excellent personal references.—State wage offered, B., Box 825, Kinematograph Weekly.

SOLO Organist-Showman, over military age, open for offers, Variety etc.; any organ; broadcasting; only good offers entertained.—K., Box 833, Kinematograph Weekly

ORGANIST, HIGHLY EXPERIENCED, EXEMPT, EXCEPTIONAL PERFORMER, SLIDE INTERLUDES, RHYTHM, VARIETY ACCOMPANIMENT, SEEKS ENGAGEMENT.—W., BOX 795, KINEMATOGRAPH WEEKLY.

KINEMA ORGANIST, KNOWN, YOUNG, BRILLIANT MODERN STYLE, DESIRES CHANGE; WOULD CONSIDER PALAIS ENGAGEMENT, ANYWHERE.—C., BOX 801, KINEMATOGRAPH WEEKLY.

SECRETARY-SHORTHAND-TYPIST seeks post, London only; film experience; salary 65s.; interview 1-2.—" F.," 30, Glebe Road, N.3.

THEATRE SEATS

SECOND-HAND TIP-UPS, GOOD AND CHEAP, for sale (see London appointment); ALSO BOUGHT.—Gerrard Sales Co., Lawrie Park Hotel, Sydenham, London

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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert
Thur., June 19	10.30 a.m.	G.B. Theatre	Colorado and Under Texas Skies	British Lion	—	—
Tues., „ 24	10.30 a.m.	Carlton	Moon Over Burma	Paramount	—	—
„ „ 24	10.30 a.m.	Phoenix	Federal Fugitives	Pathe	—	—
„ „ 24	2.30 p.m.	Phoenix	Invisible Ghost and Pathetone Parade of 1941.	Pathe	—	—
Wed., „ 25	10.30 a.m.	Carlton	Gay City	Paramount	—	—
Thur., „ 26	10.30 a.m.	Private	In Old Colorado	Paramount	—	—
„ „ 26	10.30 a.m.	Phoenix	Flying Wild	Pathe	—	—
„ „ 26	2.30 p.m.	Phoenix	South of Panama	Pathe	—	—
Tues., July 1	10.30 a.m.	Private	Cherokee Strip	Paramount	—	—
„ „ 1	10.30 a.m.	Phoenix	Sign of the Wolf	Pathe	—	—
Wed., „ 2	10.30 a.m.	Carlton	Reaching for the Sun	Paramount	—	—

BIRMINGHAM

Fri., June 20	10.30 a.m.	Forum	Barnyard Follies	British Lion	Mary Lee	—
„ „ 20	10.30 a.m.	Scala	The Man Who Lost Himself	General F.D.	Brian Aherne	U
„ „ 20	10.45 a.m.	Paramount	Pimpernel Smith	Anglo-American	Leslie Howard	—
Tues., „ 24	10.30 a.m.	Scala	Washington Melodrama	M-G-M	Frank Morgan	—
„ „ 24	10.45 a.m.	West End	Behind the News	British Lion	Lloyd Nolan	—
„ „ 24	10.30 a.m.	Forum	Atlantic Ferry	Warner	Michael Redgrave	U
Wed., „ 25	10.45 a.m.	West End	Petticoat Politics	British Lion	Roscoe Karns	—
„ „ 25	10.30 a.m.	Forum	High Sierra	Warner	Humphrey Bogart	A
„ „ 25	10.30 a.m.	Scala	Where Did You Get That Girl?	General F.D.	Helen Parrish	U
Thur., „ 26	10.30 a.m.	Scala	Lucky Devils	General F.D.	Richard Arlen	U

CARDIFF

Fri., June 20	11 a.m.	Odeon	Washington Melodrama	M-G-M	Frank Morgan	—
„ „ 20	10.45 a.m.	Empire	The Great Train Robbery	British Lion	Bob Steele	A
„ „ 20	11 a.m.	Olympia	The Face Behind the Mask	Columbia	Peter Lorre	U
Tues., „ 24	11 a.m.	Olympia	The Great Plane Robbery	Columbia	Jack Holt	A
„ „ 24	10.45 a.m.	Odeon	Pimpernel Smith	Anglo-American	Leslie Howard	—
Wed., „ 25	10.45 a.m.	Odeon	Barnyard Follies	British Lion	Mary Lee	—
„ „ 25	10.45 a.m.	Olympia	The Case of the Black Parrot	Warner	William Lundigan	A
Thur., „ 26	11 a.m.	Olympia	Adam Had Four Sons	Columbia	Warner Baxter	A

DUBLIN

Fri., June 20	11 a.m.	Grafton Theatre	Rookies	General F.D.	Bud Abbott	U

GLASGOW

Fri., June 20	10.45 a.m.	La Scala	Barnyard Follies	British Lion	Mary Lee	—
„ „ 20	10.45 a.m.	Paramount	Pimpernel Smith	Anglo-American	Leslie Howard	—
Tues., „ 24	10.45 a.m.	Regal	Atlantic Ferry	Warner	Michael Redgrave	U
„ „ 24	10.45 a.m.	Paramount	Give Us Wings	General F.D.	Little Tough Guys	A
Wed., „ 25	10.45 a.m.	Regent	Washington Melodrama	M-G-M	Frank Morgan	—
„ „ 25	11 a.m.	Scala	The Face Behind the Mask	Columbia	Peter Lorre	A
„ „ 25	10.45 a.m.	Regal	High Sierra	Warner	Humphrey Bogart	A
Thur., „ 26	11 a.m.	Green's Playhouse	Adventure in Sahara	Columbia	Paul Kelly	A
„ „ 26	10.45 a.m.	Regal	Always a Bride	Warner	Rosemary Lane	U

LEEDS

Fri., June 20	10.45 a.m.	Scala	The Great Train Robbery	British Lion	Bob Steele	U
Tues., „ 24	10.45 a.m.	Ritz	Atlantic Ferry	Warner	Michael Redgrave	U
„ „ 24	10.45 a.m.	Tower	Where Did You Get That Girl?	General F.D.	Helen Parrish	U
„ „ 24	10.45 a.m.	Odeon	Pimpernel Smith	Anglo-American	Leslie Howard	—
Wed., „ 25	10.45 a.m.	Tower	Once a Crook	20th Century-Fox	Gordon Harker	—
„ „ 25	11 a.m.	Ritz	Adam Had Four Sons	Columbia	Warner Baxter	A
Thur., „ 26	10.45 a.m.	Odeon	Washington Melodrama	M-G-M	Frank Morgan	—
„ „ 26	10.45 a.m.	Ritz	Behind the News	British Lion	Lloyd Nolan	—

LIVERPOOL

Fri., June 20	10.45 a.m.	Palais de Luxe	Washington Melodrama	M-G-M	Frank Morgan	—
Tues., „ 24	11 a.m.	Scala	Meet Boston Blackie	Columbia	Chester Morris	A
„ „ 24	10.45 a.m.	Trocadero	The Great Train Robbery	British Lion	Bob Steele	U
„ „ 24	10.30 a.m.	Forum	Atlantic Ferry	Warner	Michael Redgrave	U
Wed., „ 25	11 a.m.	Scala	Face Behind the Mask	Columbia	Peter Lorre	A
„ „ 25	10.45 a.m.	Majestic	Barnyard Follies	British Lion	Mary Lee	—
„ „ 25	10.45 a.m.	Forum	South of Suez	Warner	George Brent	A
„ „ 25	10.45 a.m.	Paramount	Pimpernel Smith	Anglo-American	Leslie Howard	—
Thur., „ 26	11 a.m.	Scala	Port Arthur	Columbia	Anton Walbrook	A
„ „ 26	10.45 a.m.	Forum	Behind the News	British Lion	Lloyd Nolan	—

MANCHESTER

Fri., June 20	10.45 a.m.	Theatre Royal	Meet Boston Blackie	Columbia	Chester Morris	A
„ „ 20	10.45 a.m.	Odeon	Pimpernel Smith	Anglo-American	Leslie Howard	—
Mon., „ 23	10.45 a.m.	Theatre Royal	Lucky Devils	General F.D.	Richard Arlen	U
Tues., „ 24	10.45 a.m.	Theatre Royal	Adventure in Sahara	Columbia	Paul Kelly	A
„ „ 24	10.45 a.m.&2.30p.m.	Private Theatre	Atlantic Ferry	Warner	Michael Redgrave	U
„ „ 24	10.45 a.m.	Odeon	Lady Hamilton	United Artists	Laurence Olivier	A
Wed., „ 25	11 a.m.	Theatre Royal	Hope of His Side	Ben. C. Gibbs	Sydney Howard	—
„ „ 25	10.45 a.m.	Gaumont	Washington Melodrama	M-G-M	Frank Morgan	—
„ „ 25	11 a.m.	Odeon	Sis Hopkins	British Lion	Judy Canova	—
„ „ 25	10.45 a.m.&2.30p.m.	Private Theatre	High Sierra	Warner	Humphrey Bogart	A

NEWCASTLE

Fri., June 20	10.45 a.m.	Westgate	Washington Melodrama	M-G-M	Frank Morgan	—
„ „ 20	10.45 a.m.	Essoldo	The Great Train Robbery	British Lion	Bob Steele	U
„ „ 20	10.30 a.m.	Stoll Threatre	Meet Boston Blackie	Columbia	Chester Morris	A
„ „ 20	10.45 a.m.	Odeon	Lady Hamilton	United Artists	Laurence Olivier	A
Tues., „ 24	10.45 a.m.	Essoldo	Behind the News	British Lion	Lloyd Nolan	—
„ „ 24	10.45 a.m.	Haymarket	This Man Reuter	Warner	Edward G. Robinson	U
„ „ 24	10.45 a.m.	Odeon	Pimpernel Smith	Anglo-American	Leslie Howard	—
Wed., „ 25	10.45 a.m.	Haymarket	Barnyard Follies	British Lion	Mary Lee	—
Thur., „ 26	10.45 a.m.	Tatler	Petticoat Politics	British Lion	Roscoe Karns	—
„ „ 26	10.30 a.m.	Stoll Theatre	Adventure in Sahara	Columbia	Paul Kelly	A
„ „ 26	10.45 a.m.	Haymarket	The Case of the Black Parrot	Warner	William Lundigan	A

NOTTINGHAM

Fri., June 20	10.45 a.m.	Ritz	Washington Melodrama	M-G-M	Frank Morgan	—
Tues., „ 24	10.30 a.m.	Carlton	Sis Hopkins	British Lion	Judy Canova	—

SHEFFIELD

Fri., June 20	10.45 a.m.	Hippodrome	Sis Hopkins	British Lion	Judy Canova	—
„ „ 20	10.45 a.m.	Regent	Lady Hamilton	United Artists	Laurence Olivier	A
Tues., „ 24	11 a.m.	Cinema House	The Great Train Robbery	British Lion	Bob Steele	U
„ „ 24	10.45 a.m.	Hippodrome	South of Suez	Warner	George Brent	A
Wed., „ 25	10.45 a.m.	Hippodrome	This Man Reuter	Warner	Edward G. Robinson	U
„ „ 25	10.45 a.m.	Picture House	Pimpernel Smith	Anglo-American	Leslie Howard	—
Thur., „ 26	11 a.m.	Union Street	Barnyard Follies	British Lion	Mary Lee	—
„ „ 26	10.45 a.m.	Hippodrome	The Case of the Black Parrot	Warner	William Lundigan	A

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